

## THE DEATH OF THOMAS HARDY: THE BURIAL CEREMONIES.

# THE ILLUSTRATED LONDON NEWS



## HEDGES AND BUTLER'S WINES

A.D.  
1887—

Wine Merchants by appointment to H.M.  
the King & H.R.H. the Prince of Wales  
WINE LISTS ON APPLICATION  
LONDON: 153 REGENT ST., W. 1

A.D.  
1928

## AUSTRALIA BY THE ORIENT LINE

Under Contract to carry His Majesty's Mails.

Through Tickets to NEW ZEALAND and TASMANIA.

Tickets interchangeable with other Lines.

HOLIDAY TRIPS TO SPAIN, MOROCCO, RIVIERA, ITALY, EGYPT and CEYLON.  
CRUISES BY 20,000 TON STEAMERS.

Tons.	London.	Toulon.	Naples.	Tons.	London.	Toulon.	Naples.
ORMONDE 15,000	Jan. 21	Jan. 27	Jan. 29	ORSOVA 12,000	Mar. 31	Apl. 6	Apl. 8
ORONSAY 20,000	Feb. 4	Feb. 10	Feb. 12	ORVIETO 12,000	Apl. 28	May 4	May 6
OSTERLEY 12,000	Feb. 18	Feb. 24	Feb. 26	ORMONDE 15,000	May 26	June 1	June 3
ORAMA 20,000	Mar. 3	Mar. 9	Mar. 11	ORONSAY 20,000	June 23	June 29	July 1

Managers—ANDERSON, GREEN & CO., LTD. Head Office: 5, Fenchurch Avenue, E.C. 3  
Branch Offices: 14, Cockspur Street, S.W. 1; No. 1, Australia House, Strand.

## NICE — RIVIERA PALACE HOTEL

CIMIEZ'S LEADING HOTEL

EVERY REFINEMENT.  
MOTOR-CAR SERVICE TO GOLF LINKS.

BEAUTIFUL GROUNDS.

ORCHESTRA.

TENNIS.

Man. Director, HENRI EMERY

### The SUPER Cigarette

# Spinet

LARGE OVAL  
CORK-TIPPED

20 for 1/6      50 for 3/9  
Also 100's  
*Soothing as an Old Time Melody*

# OTARD'S

ESTABD 1795

*The Brandy with a Pedigree*



By Appointment

ELKINGTON & CO., LTD.,  
Originators of Electro Plate,  
22, Regent St., LONDON, S.W. 1  
Birmingham, Liverpool, Glasgow.

## ELKINGTON PLATE

"The Plate that lasts the longest."

New Catalogue post free.

AGENTS  
IN GREAT BRITAIN AND  
THROUGHOUT THE WORLD  
(Addresses on Request.)



By Appointment.

# Kunze

Cardinal  
Dessert Chocolates

5/ PER LB.

Factory &amp; Head Office: Five Ways, Birmingham.

# AVON

## TYRES

your staunchest friends on winter roads  
because they are built expressly to cope with every variety of  
"road-treachery" and do in fact give maximum grip and stability  
at lowest mile-cost. Your dealer can supply.

## MENTON HOTEL IMPERIAL

Affiliated to the Group of the Ritz-Carlton Hotels, London.

GOLF.

— Telephone in every room. —

TENNIS.

Man. Director: HENRI EMERY.

The modern palatable  
form of Iron Tonic.  
Devoid of all the usual  
drawbacks of Iron Tonics.

# Iron Jelloids

THE IRON 'JELLOID' CO. LTD., 189, CENTRAL ST., LONDON, ENG.

Unequalled for Anæmia  
and Weakness in Men,  
Women and Children.  
Of all Chemists, price 1/3  
and 3/- per box.





## The Professional Press on BENGERS FOOD.

### Reputation.

"Benger's Food has by its excellence established a reputation of its own."

"Time and use have justified the claims put forward for these preparations."

*The "British Medical Journal."*

### Admirable.

"Mr. Benger's admirable preparation."

*The "Lancet."*

### Safe.

"Retained when all other foods are rejected."

*The "London Medical Record" (1890).*

"The Medical Profession realise better than others how large a proportion of the population owe their lives to Benger's Food."

*The "Practitioner," October, 1927.*

### Helpful.

"Few modern improvements in pharmacy have done so much as Benger's Preparations to assist the Physician in his treatment of the sick."

*The "Medical Press and Circular."*

### Influenza.

"In influenza the diet should consist mainly of milk, Benger's Food and Calves' Foot Jelly."

*The "Practitioner."*

### Fevers.

"It is a valuable food in typhoid fever, gastric and intestinal troubles, anorexia from any cause, convalescence from acute illness and malnutrition generally."

*From "A System of Diet and Dietetics."*

### Infants.

"Benger's Food we have found of real use in quite young infants who were going progressively backwards or were stationary on other foods."

*"Rotunda Practical Midwifery," (page 414).*

Benger's Food has gained its great reputation, not by extravagant or sensational advertising, but by the constant recommendation of the Medical Profession, and those who have used it.

## for INFANTS, INVALIDS & the AGED.

A tin of Benger's Food in the house equips you for the emergencies of sickness or illness. Benger's is the best light diet and the finest thing to go to bed on.

Sold in Tins, by Chemists, etc., everywhere. Prices—1/4, 2/3, 4/- and 8/6.

BENGER'S FOOD, LTD.,

Branch Offices:—New York (U.S.A.): 90, Beekman St.

Otter Works,

Sydney (N.S.W.): 350, George St.

MANCHESTER.

Cape Town (S.A.): P.O. Box 573.



Regd. Trade Mark.

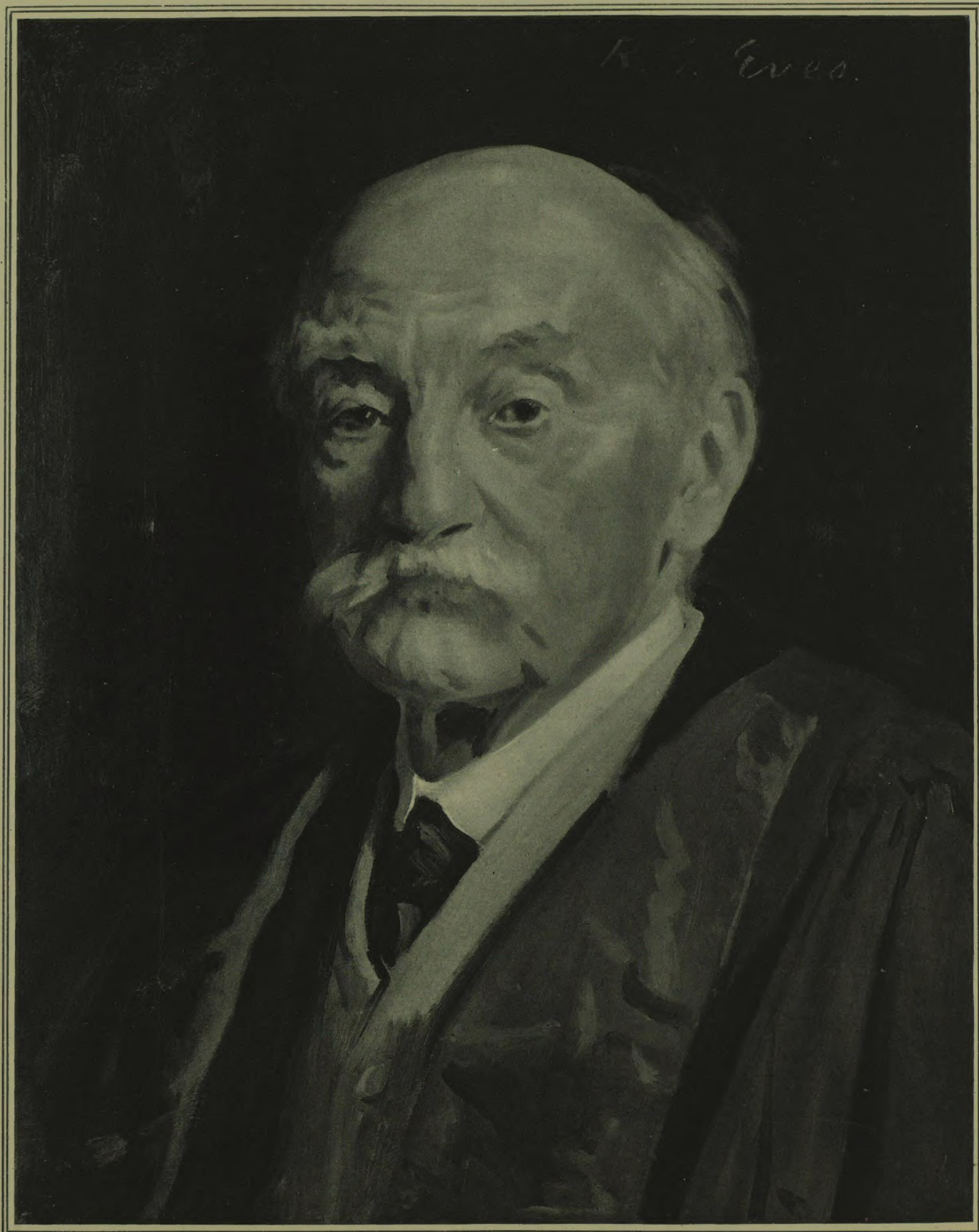


# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JANUARY 21, 1928.

*The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.*



## THE FOREMOST WRITER OF OUR TIME: THE LATE THOMAS HARDY, O.M., NOVELIST AND POET.

Thomas Hardy, who died on January 11, was born in 1840, and published his first novel—"Desperate Remedies"—in 1871. It was the precursor of a series which established his fame among the greater English novelists, and included "Far From the Madding Crowd," "The Return of the Native," "Tess of the D'Urbervilles," and "Jude the

Obscure" (1895). Later he reverted to poetry, which had been his earliest and was always his favourite medium. In 1904, at an age when most writers have completed their principal achievement, he astonished the world with his great Napoleonic epic-drama, "The Dynasts." An appreciation of his work and personality by Mr. G. K. Chesterton appears on page 94.

FROM THE PAINTING BY R. G. EVES, R.O.I. BY PERMISSION OF THE ARTIST.





By G. K. CHESTERTON.

I HAVE sometimes wondered how many ordinary educated people would recognise real men by their real names. Few people realise what a number of pseudonyms there are in history. It would be rather fun to construct a paragraph consisting almost entirely of the unknown names of very well-known people. We might say: "The revolutionary impulse was present long before the theory of Herr Mordecai had found practical expression in men like Herr Bronstein or sympathy in M. Thibault. It was present in the most serene nineteenth-century novels, not only in the European sensation created by Mme. Dudevant, but in the universally respected public spirit of Mrs. Cross. To find its origin we must go further back and seek in the eighteenth century the scandalous celebrity of M. Arouet or even in the seventeenth century the sinister energy of Mr. Williams."

As I say, it would be an amusing parlour-game to see how many people knew that Mordecai wrote under the name of Karl Marx; that Bronstein is affectionately known to most of us as Trotsky; that Anatole France was one Thibault; that Mme. Dudevant was famous as George Sand, and Mrs. Cross as George Eliot. A good many people do know that Voltaire's real name was Arouet. But I fancy very few people know that Oliver Cromwell's real name was Williams.

It has recently been pointed out in Mr. Belloc's book in Mr. Benn's series that Cromwell was quite aware that his name was not really Cromwell. The name was adopted by the Williams family, which had married into the Cromwell family. He even signed himself Williams in strictly business matters, such as a receipt for a dowry. We can hardly say that the name of Cromwell was the more aristocratic; because both the grandfathers, Williams and Cromwell, kept public-houses in Putney side by side. But one publican's son rose in the world, and was known as Thomas Cromwell, the servant of Wolsey, and afterwards the persecutor of the popular religion of England. And he and his friend Williams, now a connection by marriage, stuffed all their pockets with the gold of the guilds and monasteries, in the day of what has been called the Great Pillage.

I do not know anything more about the origins of this original Mr. Williams, who turned up selling beer on the banks of the Thames. By his name it seems not impossible that he was a Welshman. I wonder whether the great Oliver Cromwell was more or less of a Welshman. I will not say that it would explain many things, for I do not profess for a moment to explain Welshmen, and it would be far too bold a task even to explain Cromwell. But it would give the sort of satisfaction obtained by the meeting of two mysteries. For the Welsh are to me a most mysterious people, and Mr. Oliver Williams is a most mysterious man. It would be entertaining if we could claim that the chief usurpations in English history were intrusions by Welshmen. We could point to the fall of the last of the warrior kings and the entrance of Henry Tudor. Some might even point to the fall of the scholarly old gentleman who

is now Lord Oxford and the entrance of Mr. Lloyd George.

Anyhow, the awful word Williams may serve to break the spell of our ordinary newspaper notions, and start us considering the great Oliver as a real person, and even a new person. Cromwell has been too much reviled and too much glorified; but Williams still waits to receive a reasonable character. I will not here dispute on the controversial matter of whether Mr. Belloc has supplied it; but there is something about the very name that seems to cool our anger or too ardent admiration. Milton could set out in his soaring style with "Cromwell, our chief of men."

way that, while Napoleon has been adored and abused as an extraordinary man, he has never been properly appreciated as an ordinary man. Would it clear our minds if we all agreed to call Mirabeau by the name of Miggles, or Jefferson by the name of Jimson? Might we not suddenly see human qualities or weaknesses which are lost in the great legendary name, that has so long acted like a charm? Anyhow, the notion is no more absurd than that of translating the Bible into fleeting and familiar slang; and that has had quite a success—with some people.

Anyhow, the first fact about Mr. Williams, as is explained by Mr. Belloc in the work in which he unravelled the mystery of the Williams family, is that he was the cadet of a house, or houses, which had suddenly become very rich about a hundred years before. He was one of a class whose wealth had a date; rather as we talk about Forty-Niners. If we say that Cromwell was a Forty-Niner, many might suppose we referred to 1649, the date of King Charles's death. But it was really something much more like 1549, somewhere about the date of the monasteries in dissolution. This does not mean that a Forty-Niner was always gloating over gold like a miser, or that a millionaire of the Oil period never thinks of anything but oil. But it does mean that they stand with and for certain interests; and in this sense, as Mr. Belloc has noted, the Cromwells and the Williamses stood for the new men who had the wealth of the old foundations. Given this family bias, Oliver was quite sincere in his Puritan religious feeling. We might almost say that it was the most sincere thing about him. So is Mr. Rockefeller probably sincere in his Baptist religious feeling. But it would be a little misleading to tell the Rockefeller story and omit all reference to Oil. And historians commonly do tell the Cromwell story and omit all reference to Church Lands.

But, on top of this, there was another complication about Oliver's character and position. He was a born soldier; that is, he was born a sensible man, in the rather special sense of using his senses. He was what modern people call objective. And, though his own religion might be almost morbidly subjective, he could not look at much of the religion round him as an object without seeing that it was a rather deplorable object. Thus he became, it seems to me, in some aspects almost as much the great Anti-Puritan as the great Puritan. He represents

not so much the first fresh spiritual enthusiasm or extravagance of the sects, as its gradual settling down into the sanity or paganism of the squires. That is why we feel him most vividly in the fight of Dunbar, even more than in the fight of Naseby. His typical foes were not so much the gentlemen of England as the fanatical logicians of Scotland. The Protectorate was itself an illogicality; and in that sense an English thing. That also explains all in him that was most admired and even most admirable: as his taste for religious toleration—in some respects. His toleration was more sensible but less rational than the persecuting spirit of the Covenant. Also, like the pagan squires, he was an English patriot; perhaps it was his truest merit.



ONE OF THE ELGIN MARBLES WHOSE LOST HEADS WERE FOUND IN DENMARK, LIKE THAT OF THE BRUSSELS "VENUS" (ILLUSTRATED ON PAGE 83): A METOPE FROM THE PARTHENON REPRESENTING THE BATTLE OF CENTAURS AND LAPITHÆ.

In connection with his recent discovery that a head of Venus in Copenhagen belonged to a torso in Brussels (as illustrated on page 83), M. Chr. Blinkenberg describes another rare example of dispersed parts of an ancient work of sculpture being brought together again. "Among the Elgin Marbles [he writes] one of the finest of the Parthenon metopes—a Centaur lifting a large hydria (water-jar) to throw at his opponent (British Museum No. 307)—had lost the heads of both the figures long before it was brought to England by Lord Elgin. The heads had then for many years been in Copenhagen. A Danish officer had sent them home in 1688, immediately after the Parthenon explosion. Their origin was forgotten until the Danish archaeologist Brøndsted, in 1830, discovered that they had belonged to the above-mentioned metope."

It would have been quite different if he had said: "Williams, our chief of men." Indeed, I doubt whether he would have said it. But it is equally true that there is an energy in the old denunciation: "God send this Cromwell down!" It seems almost like setting Providence too petty a task to cry: "God send this Williams down!" Thousands of indignant Irishmen must have felt a dark exultation in cursing tyrants with the Curse of Cromwell. I cannot imagine any Irishman being contented with invoking the Curse of Williams. But there is something to be said for the change. Perhaps those great names have too much glamour and an unfair appeal to associations. Should we gain a deeper and truer understanding of Napoleon if we called him Nibbs? It is true in a



## A BRUSSELS "VENUS" RECOVERS HER LOST HEAD FROM COPENHAGEN.

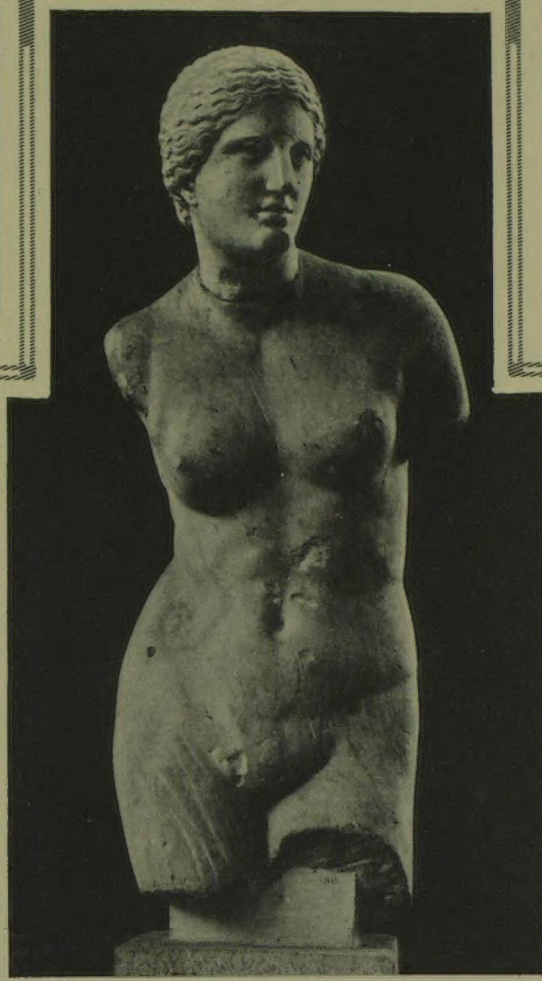
PHOTOGRAPHS AND ARTICLE BY M. CHR. BLINKENBERG.

**A**NTIQUE works of art have almost always come down to us in a more or less mutilated condition. Statues preserved uninjured are rare exceptions. It would, as a rule, be hopeless to think of bringing the dispersed parts of an antique work of art together again. Who would dream of the Venus of Milo ever recovering her arms? Art collections can, however, show us some rare examples which prove the possibility of reuniting such *disjecta membra*. One of the most prominent is in the British Museum. Among the Elgin Marbles, one of the finest of the Parthenon metopes—a centaur lifting a large hydria with both

[Continued in Box 2.]



SHOWING HOW THE BROKEN EDGES FITTED: THE CAST OF THE HEAD FROM COPENHAGEN RESTORED TO THE BRUSSELS TORSO OF A VENUS.



"IT SEEMED TO GAIN FRESH LIFE": A REPLICA OF THE KNIDIAN VENUS OF PRAXITELES, WITH THE CAST OF THE HEAD FITTING THE TORSO.

Cinquantenaire in Brussels contains a well-known and beautiful Aphrodite-torso, a replica of Praxiteles' Knidian Venus. In spite of its being greatly mutilated—head, arms, and legs were all missing—it has been justly admired. Furtwängler, who published "The Somzée Collection" (to which the torso belonged), in 1897, and Salomon Reinach have sung its praises as being one of the most beautiful copies of Praxiteles' masterpiece. It is carved in Pentelic marble. Nothing is known as to its origin, except that it came from the Palazzo Sclarra in Rome. Probably it was, like so many other works of art, transferred from Greece to

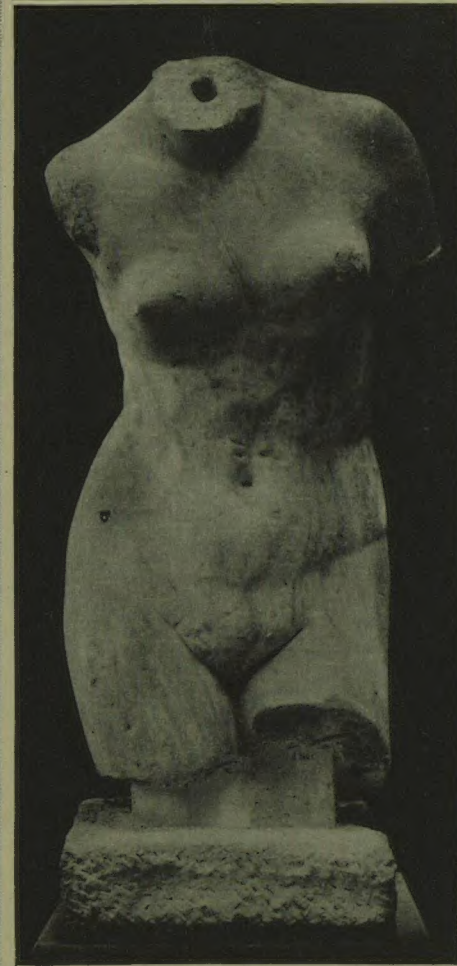
[Continued in Box 4.]



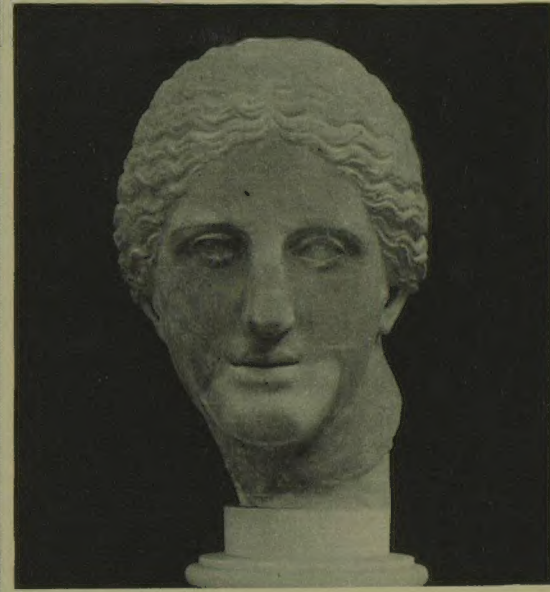
"AFTER THE JOINING OF HEAD AND TORSO, THE STATUE IS ONE OF THE FEW THAT SHOW THE ORIGINAL POISE OF THE HEAD": A BACK VIEW.



SHOWING THE LINE OF CLEAVAGE IN THE NECK THAT FITTED EXACTLY THE BRUSSELS TORSO: THE ORIGINAL HEAD IN COPENHAGEN.



"WHAT SEEMED DULL AND DEAD" BEFORE REPLACING THE HEAD: THE HEADLESS TORSO OF VENUS, SHOWING THE BREAKAGE OF THE NECK.



THE HEAD IN COPENHAGEN, THE ORIGINAL OF WHICH A CAST (TAKEN AFTER REMOVING THE MODERN PEDESTAL) FITTED THE TORSO IN BRUSSELS.

hands to throw at his opponent (British Museum No. 307)—had lost the heads of both the figures long before it was brought to England by Lord Elgin. The heads had then for many years been in Copenhagen. A Danish officer, named Hartmand, had sent them home as early as 1688, immediately after the Parthenon explosion. Their origin was forgotten, until the Danish archaeologist Brøndsted, in 1830, discovered that they had belonged to the above-mentioned metope (illustrated on page 82). The accompanying photographs give another and equally interesting example of an antique statue's head restored to it. The Musée du

[Continued in Box 3.]

Rome in ancient times, and brought to light again during some excavation. The shape of the remaining part of the neck raised hopes that the head might yet be found. It was evident that the neck had been broken and the head put on again with an iron tap-bolt. The head had, therefore, been in existence after the breakage. This head has now been found. It was in the Ny Carlsberg Glyptothek in Copenhagen, and had, in 1920, been published by Dr. Lippold. Nothing is known as to its origin, except that it had been obtained through an art dealer, and came from Rome. Having recognised that it must belong to the Somzée torso, and visiting

[Continued below.]

Continued.]

Brussels in October last for the purpose of study, I took a cast of the head with me. It was immediately evident that the irregular surface of the neck fitted exactly into the torso. The putting together of head and torso, which took place in the museum in the presence of its directors, Messrs. Capart and Mayence, eliminated all possibility of doubt. M. Verstraeten, who was also present, kindly made the accompanying photographs for me. The impression of the torso underwent a striking change. It seemed to gain fresh life the moment the head was put in place again. What, a moment before, had seemed dull and dead was

now fresh and living. The joining of this head and torso is of special importance for the study of Praxitelean art. Several replicas of the Venus of Knidos have been preserved, but in only a few of them is the neck unbroken. In the best-known replica, the statue in the Sala a Croce Greca in the Vatican, a portion of marble has been inserted between the body and the head in restoring the figure. The Knidian coins give no reliable information as to the poise of the head, because they reproduce it exactly in profile. The statue in Brussels, with head and torso joined, is one of the few examples that show the original poise.



## BOOKS OF THE DAY.

OWNERS and custodians of pictures, books, and manuscripts have hitherto feared two principal foes—fire and the thief; and of the two fire has proved the more formidable, at any rate to collections housed in private mansions; for it is not every day that a burglar elopes with a Monna Lisa. Lately a third potential enemy appeared suddenly from an unsuspected quarter, where—

Wanders the hoary Thames along  
His silver-winding way.

That unforeseen and fatal flood in Westminster, which caused so much tragedy and deluged the Turners in the Tate Gallery, will be a warning not only to drainage authorities, but also to guardians of art treasures in low-lying districts of riverside cities.

When to such dangers are added the vicissitudes of travel and possible shipwreck, we can appreciate the anxieties involved in arranging a great international loan exhibition. Such an enterprise is commemorated by a magnificent volume entitled, "FLEMISH AND BELGIAN ART—1300 to 1900," thirty-four Reproductions in colour and sixty in Photogravure from the Exhibition organised by the Anglo-Belgian Union at Burlington House, London, 1927. With Introductory Essays by Paul Lambotte, K.B.E., Directeur-Général des Beaux-Arts, Brussels, Dr. Max J. Friedländer, and W. G. Thomson, and an annotated list of the principal pictures. The reproductions made under the supervision of T. Leman Hare. Edition limited to 1000 copies (Apollo Press; £4 4s. net).

Many of the priceless paintings lent for this historic occasion voyaged across the Channel or the Atlantic. There is some defence, however, for the refusal criticised (but eventually almost approved) by M. Lamotte in the following passage: "When we come to Hubert and Jan Van Eyck themselves, we must begin by deploring the narrow local particularism and the obstinacy of the Churchwardens of Saint Bavon, which thwarted the project of bringing to London the whole of the prodigious polyptych of the 'Adoration of the Lamb,' so miraculously reconstituted by the Treaty of Versailles. But . . . there are certain masterpieces that possess such an exceptional and unique character—the 'Mystic Lamb,' is one of them—that it is, after all, understandable that one does not wish to expose them to any risk, however small it may be."

This memorial volume of the great exhibition is a sheer delight. It is impossible to overpraise the beauty of the illustrations; I have never seen anything finer in the way of reproduction. Among the colour-plates, five are allotted to the work of Roger Van Der Weyden; eight to Hans Memlinc; six to Gerard David; two to Quentin Metsys; two to Rubens; and three to Van Dyck; while one colour-plate each is given to Dieric Bouts, Petrus Christus, Hugo Van der Goes, Mabuse, Lambert Lombard, A. Isenbrandt, Pieter Bruegel the Elder, and Cornelis de Vos. The photogravure plates, besides a large number of pictures, include several examples of fifteenth and seventeenth-century tapestries, on which Mr. W. G. Thomson contributes an interesting essay. Dr. Friedländer writes an appreciation of Pieter Bruegel's picture, "The Bird Trap"—a winter scene (reproduced in colour) showing people skating, curling, and playing golf on the ice—and discusses the evidence of the signature that it is the original work and not a copy.

Most art critics, I think, are inclined to neglect the historical side of a picture, in regard to its subject matter—e.g., details of costume, landscape, architecture, or other accessories, and, in portraits, the personality of the sitter. I shall probably be set down as a Philistine if I suggest that the "representational" aspect of a painting, nowadays so much derided, has a certain value as a record of bygone manners.

No charge of neglecting history can be brought against the author of "GERMAN BAROQUE ART." By Sacheverell Sitwell. With forty-nine Plates (Duckworth; 25s.). He prefaces his "architectural tour" through Germany and the former provinces of the Austrian Empire with a chapter on "the historical scene," and follows it with a biographical "epitome of painters and craftsmen." It is one of the charms of this admirable study that he enables us to visualise the eighteenth-century social conditions in which the art he describes was produced.

Another element in Mr. Sitwell's book that attracts me very much is its note of intense enthusiasm, which leads him to contemplate further volumes on the Baroque architecture of the old kingdom of Naples, as well as of Spain and Portugal, and their ancient colonies in Mexico and Brazil. The present work, he points out, is not "a companion volume" to his "Southern Baroque Art," but was solely inspired by the fact that hitherto there was "no book in our language dealing with the Baroque architecture of central Europe." Its manifestations Mr. Sitwell finely describes as "the last affairs of the feudal age in Europe; the last great building-age of Christianity; the last flowering of the Renaissance."

What, exactly, is Baroque art? I confess to having been a little vague as to the distinction between Baroque

and Rococo, perhaps through inability to reconcile the dictionary with Swinburne's poem that has the latter word for title. By the time I reached the verse—

But rose-leaves of December  
The frosts of June shall fret,  
The day that you remember,  
The day that I forget—

it is ten to one I had forgotten that the poem was called "Rococo," and had ceased to wonder why.

Light on the subject may be sought in a very able revision of a well-known text-book—"THE ARCHITECTURE OF THE RENAISSANCE IN ITALY." A General View for the Use of Students and Others. By William J. Anderson. Fifth Edition. Revised and Enlarged by Arthur Stratton. With 274 Illustrations (Batsford; 21s.). The original author treated the Baroque phase as decadent, but the reviser, disagreeing, says: "This later and more riotous expression of Renaissance vitality has now been dealt



TO BE SEEN AT THE ARTIST'S FIRST ONE-MAN-SHOW, IN LONDON: "DESIGN FOR THE RAPE OF PERSEPHONE"—BY JOHN ARMSTRONG.

Mr. John Armstrong, a young artist whose work is being much discussed, is having his first one-man-show at the Leicester Galleries, where he is exhibiting a number of his paintings in tempera. The private view was on January 14.



BY JOHN ARMSTRONG: "ON THE BALUSTRADE"—ONE OF THE PAINTINGS IN TEMPERA NOW ON EXHIBITION AT THE LEICESTER GALLERIES.

with in an entirely new chapter." There we read that "It was a time of ecstasy in design: men . . . no longer viewed the antique with awe. There was an attitude of disinterestedness towards art which aimed at humanising pagan splendours, and buildings took on a quality of voluptuous artificiality well expressed by the term 'Baroque.'"

In contrast to Mr. Stratton's eulogy, I find disdainful definitions of Baroque and Rococo (as being merely a florid manner with "no claim to be called a style") given in a glossary appended to "A SHORT CRITICAL HISTORY OF ARCHITECTURE." By H. Heathcote Statham. Second Edition, revised and enlarged. Edited by G. Maxwell Aylwin. With 678 Illustrations and seven Chronological Charts (Batsford; 16s.). The glossary, however, is not quite in accord with the text, which says: "Study of the architecture of the Renaissance would be incomplete without some understanding of the Baroque and the Rococo. Following a fashion of regarding these styles

merely as terms of description, more or less synonymous, and generally of reproach, it is now generally recognised that each is a fairly distinct and separate style and associated with a particular period." Apart from this little discrepancy, the book impresses me as justifying its claim to be "the standard short general history of Architecture."

In my search for parallel comments on Mr. Sitwell's subject, I have found one which perhaps explains its fascination for him, in "ARCHITECTURE." By A. L. N. Russell. Illustrated (Chatto and Windus; 7s. 6d.), a new volume in the Simple Guide Series. It is a readable little work of popular appeal rather than a text-book for the student. "The Baroque spirit of revolt," says Mr. Russell, "against accepted canons of art seethes all about us to-day. . . . The architectural purist gasped and fumed at the liberties people took with the sacred parts and proportions of the Roman orders. We gasp at the young painter who takes liberties with the proportions of the human figure, but we have come in contact with so many rebels in art, literature, music, and politics, that nowadays our instinctive annoyance over his nymphs with tubular legs and wedge-shaped faces is more likely to be tinged with a readiness to examine his point of view, and to try to discover what he is aiming at."

Considerable aid towards such a discovery is to be found in "THE ART OF STILL-LIFE PAINTING." By Herbert Furst. Illustrated (Chapman and Hall; 21s.), for the author by no means confines himself to the special genre which forms his main theme. He gives, in fact, a survey of the development of art in general, period by period, and in the chapter entitled "Twentieth Century: to the Present," we get an acute analysis of modern theories and "isms" derived from what he calls "the Cézanne trinity." Thus: "The fact that Cézanne, Van Gogh and Gauguin deformed Nature, for different reasons in each case, and, therefore, did not draw or apply colours in accordance with optical verisimilitude, established the theory that optical verisimilitude was an enemy of art." Besides this general essay, Mr. Furst attaches to each of the eighty-five illustrations a biographical and explanatory note on the artist and his work.

In this connection I may appropriately mention a new volume of art interest in that dainty little series, the World's Classics, namely, "THE AUTOBIOGRAPHY OF BENJAMIN ROBERT HAYDON." With Introduction and Epilogue by Edmund Blunden (Oxford University Press and Humphrey Milford; 2s.). Haydon was an example of a painter who came to grief, and finally to suicide, by flouting the modernism of his day. He was a volcanic person, apparently, inclined to be egotistic and quarrelsome, but his fulminations make lively reading, and we can forgive him much for his records of Keats and Charles Lamb and other contemporaries.

Turning to another branch of art in this country, I should like to recommend an excellent book on a subject hitherto somewhat neglected—"ENGLISH MONUMENTAL SCULPTURE SINCE THE RENAISSANCE." By Katherine A. Esdaile. With twenty-three Illustrations (S.P.C.K.; 10s. 6d.). Apart from the value of her work as a critical record, and her spirited defence of a despised period, the author has much that is interesting to say about the people commemorated by the monuments she describes. In criticism she evinces a large catholicity of taste that judges each age sympathetically, according to its aims, and refuses to bow down to prejudice in high places. "The time will come (she says) when Post-Restoration sculpture will be taken on its own merits, not seen through the eyes of Flaxman the Hellenist or Ruskin the champion of Gothic art."

Another book of strong appeal to students of ecclesiastical art is "ENGLISH CHURCH WOODWORK." A Study in Craftsmanship during the Mediæval Period. A.D. 1250-1550. By F. E. Howard and F. H. Crossley. Second Edition. With 480 Illustrations (Batsford; 35s.). The foundation of the work was Mr. Crossley's huge collection of his own photographs and sketches, the result of annual pilgrimages for over twenty years, and the pick of these forms a series of exquisite illustrations. Mr. Howard, who provides the literary record, says: "There has been no book covering the whole range of English Gothic wood-work. This is the purpose of the present volume. . . . The Middle Ages, and above all the fifteenth century, produced in vast quantities the most wonderful wood-work the world has ever seen." Yet, rich as our churches are in old carvings, "not more than a tenth part of the lovely church fittings of pre-Reformation days remains." What happens to the old oak when some zealous "restorer" replaces it with varnished deal? C. E. B.



## WHERE THE OLYMPIC WINTER GAMES WILL TAKE PLACE: ST. MORITZ.



1. CHANTARELLA AND SALASTRAINS SKI-ING FIELD.
2. CORVIGLIA SKI-ING FIELD.
3. ALP GIOP AND OBERALPINA SKI-ING FIELD.
4. HOTEL CAMPFER, CAMPFER.
- 4A. CAMPFER SKATING RINKS.
5. HOTEL JULIERHOF, CAMPFER.
- 5A. VILLA GRANITA.
- 5B. CAMPFER-RUN.
6. HOTEL SUVRETTA HANS.
- 6A. VILLA SUVRETTA.
- 6B. SUVRETTA HOUSE SKATING-RINKS.
- 6C. SUVRETTA RUN.
7. JULIER SKI-JUMP "TAKE-OFF."
8. SALET AND SAN GIAN SKI-ING FIELD.
9. SEGANTINI MUSEUM.
10. ENGADINE MUSEUM.
11. HOTEL BELVÉDÈRE.
- 11A. BELVÉDÈRE SKATING-RINK.
12. HOTEL CALONDER.
13. HOTEL CASPAR BADRUTT.
14. WESTEND.
15. PENSION VILLA BELLAVISTA.
16. HOTEL SCHWEIZERHOF.
- 16A. HOTEL CHATEAU.
17. NEUES POSTHOTEL.
18. HOTEL STEFFANI.
19. HAUS MAURITIUS.
20. HOTEL ALBANA.
21. PENSION JECKLIN.
22. PRIVATE HOTEL.

23. SAVOY HOTEL AND RESTAURANT.
24. NEUES ROSATSCH HOTEL AND CONFECTIONER'S.
- 25A. PENSION JOOS.
- 25B. PENSION ERIKA.
26. HOTEL MONOPOL.
27. HOTEL EDEN.
28. PENSION GARTMANN.
29. HOTEL ENGADINER KULM.
- 29A. ENGADINER KULM CURLING RINKS.
- 29B. ENGADINER KULM SKATING RINKS.
- 29C. ENGADINER KULM FANCY-SKATING RINKS. [RINK.]
- 29D. ICE STADIUM AND ICE-HOCKEY
30. THE LEANING TOWER (ALL THAT IS LEFT OF THE OLD VILLAGE CHURCH; 1573).
31. PENSION SOLDANELLA.
32. PENSION VILLA AURORA.
33. CHANTARELLA FUNICULAR RAILWAY
34. HOTEL ST. MORITZERHOF.
35. CHANTARELLA ROAD AND TOBOGGAN RUN.
- 36A. BELMUNT HIGH-ALPS CHILDREN'S HOME.
- 36B. VILLA ROZEL.
37. CHANTARELLA KURHAUS.
- 37A. CHANTARELLA SKATING-RINK.
38. ALPINA SKI-ING FIELD.
39. ENQUIRY OFFICE AND TRAVEL BUREAU.

- 39A. KURVEREIN SKATING RINKS.
40. PALACE HOTEL.
- 40A. PALACE HOTEL SKATING RINKS.
- 40B. PALACE HOTEL.
41. PENSION SURLEY.
42. GRAND HOTEL.
- 42A. GRAND HOTEL SKATING RINKS.
43. PENSION STEINBOCK.
44. HOTEL LA MARGNA.
45. CARLTON HOTEL.
- 45A. CARLTON HOTEL SKATING RINKS.
46. CHURCH (EVANGELICAL).
47. CHURCH (CATHOLIC).
48. "GRÜNENBERG" ST. MORITZ AID-FUND.
49. CLAY-PIGEON SHOOTING GROUND.
50. SIGNAL TOWER.
51. HOTEL BAREN.
52. CRESTA RUN.
- 52A. CRESTA RUN PAVILION.
- 52B. CRESTA RUN PAVILION.
53. BOBSLEIGH RUN.
- 53A. BOBSLEIGH RUN (SUNNY CORNER).
54. ST. MORITZ-CELERINA ROAD.
55. RHAETIAN RAILWAY.
56. ST. MORITZ STATION—TERMINUS OF RHAETIAN RAILWAY AND BERNINA RAILWAY.
57. BELLA VAL TEMPERANCE HOTEL AND HOME.
58. HOTEL WALDHAUS.
- 58A. WALDHAUS SKATING RINK.

59. MEIEREI PENSION AND CONFECTIONER'S.
- 59A. MEIEREI SKI-ING FIELD.
- 59B. MEIEREI TOBOGGAN RUN.
60. BERNINA RAILWAY.
61. AVIATION GROUND
- 61A. BOAT-HOUSE.
62. RACECOURSE FOR INTERNATIONAL SKIJÖRING, FLAT RACES, AND TROTTER RACES.
64. VILLAGE RUN FOR TOBOGGANS, "SKELETONS," AND SWISS SLEIGHS.
65. WESTEND BOB RUN.
66. HOTEL KURHAUS AND GRAND HOTEL DES BAINS.
67. HOTEL STAHLBAD.
68. HOTEL VICTORIA.
69. HOTEL DU LAC.
70. HOTEL ENGADINERHOF.
71. HOTEL NATIONAL.
72. HOTEL METROPOLE.
74. HOTEL EDELWEISS.
75. HOTEL BERNINA.
76. VETTLINERKELLER AND WEISSES KREUZ GUEST HOUSE.
77. HOTEL BELLEVUE.
78. HOTEL CENTRAL.
79. FRAU GUT-TOBLER'S HIGH-ALPS HOME FOR CHILDREN.
80. MINERAL BATHS AND WATERS
81. FRENCH CHURCH. [ESTABLISHMENT]
82. CATHOLIC CHURCH.

83. POLO GROUND AND SUMMER RACE-
84. SUMMER KURSAAL. [COURSE.]
85. RIDING HALL.
86. ENGLISH CHURCH.
- 87A. PRIVATE CLINIC (DR. BERNHARD).
- 87B. PRIVATE CLINIC (DR. A. HOESSLI).
- 87C. PRIVATE CLINIC (DR. A. VON PLANTA).
- 87D. DU PARC.
- 87E. PRIVATE CLINIC (DR. FLACH, SUSELVA).
88. HAHNENSEE RESTAURANT.
- 88A. SAN GIAN SKI-ING STARTING-PLACE.
- 89A. OLYMPIA SKI-JUMP "TAKE-OFF."
- 89B. LEJ MARSCH LAKE.
90. THE CRAP DA SASS SURLEY CASTLE (ALPINE MUSEUM).
91. ALP STAZ SKI-ING FIELDS.
92. STAZERSEE.
- 92A. PENSION STAZERSEE—RESTAURANT AND CONFECTIONER'S.
93. SHOOTING BUTTS AND GROUNDS.
94. GAME PRESERVE AND DEER PARK.
95. THE INN AND WATERFALL.
96. THE INN GORGE.
97. SLAUGHTER-HOUSE.
98. TOWN HALL.
99. POST AND TELEGRAPH OFFICE.
100. PROJECTED 4½-KILOMETRE BOBSLEIGH RUN.

## SHOWING THE CRESTA AND BOBSLEIGH RUNS (STARTING TOGETHER, IN THE RIGHT FOREGROUND): ST. MORITZ IN WINTER.

This view of St. Moritz, in which all the notable buildings and winter sport structures can be identified by reference to the key list, is of special interest just now, in view of the fact that it will shortly be the scene of the second

Olympic Winter Games. They open on February 11, and the meeting will continue until the 19th. The programme includes "skeleton" races on the Cresta Run, bobsleigh races on the "Bob" Run, ski events, and figure-skating.



## IVEAGH TREASURES NOW AT THE R.A.: LAND AND WATER PIECES.

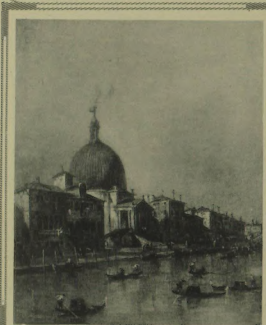
REPRODUCTIONS BY PERMISSION OF THE TRUSTEES OF THE IVEAGH BEQUEST.



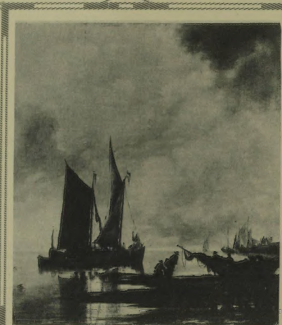
"SEA PIECE": BY WILLEM VAN DE VELDE (1633-1707).



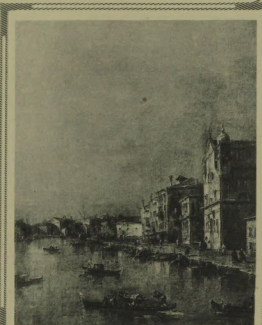
"VIEW ON THE RIVER MAAS": BY ALBERT CUYT (1620-1691).



"THE GRAND CANAL, VENICE": BY GIOVANNI FRANCESCO GUARDI (1712-1793).



"SEA PIECE": BY JAN VAN DER CAPPELLE (1650-1683).



"THE GRAND CANAL, VENICE": BY GIOVANNI FRANCESCO GUARDI.



"GOING TO MARKET": BY THOMAS GAINSBOROUGH, R.A. (1727-1788).



"LANDSCAPE, WITH FIGURES AT THE DOOR OF AN INN": BY GEORGE MORLAND (1763-1804).

We here continue our reproductions of pictures from the Iveagh Bequest which are to be seen at the Winter Exhibition at the Royal Academy. Our readers will recall that certain of these sixty-three works by Old Masters left to the Nation were given in our number of November 26, 1927, and that others—including Jan Vermeer's "The Guitar-Player," in colours—were shown in our issue of last week. Further examples still remain to be represented by us. With regard to some of the reproductions on this page, the following notes will be useful: The van de Velde sea-piece shows several Dutch men-of-war lying at

anchor, some of them firing a salute.—The "River Maas" picture is a view looking along the river. The town of Dort is on the left. The large ship at anchor is a man-of-war.—The first of the "Grand Canal, Venice" pictures by Guardi is thus described: "View looking along the Canal, on which are a number of gondolas; on the bank are buildings, including a church, and in the distance a bridge; blue sky, with clouds."—The second is catalogued as: "View looking along the Canal, with gondolas and sailing boats; buildings on either bank; blue sky, with clouds."

## GEMS OF THE IVEAGH BEQUEST: TREASURES AT THE R.A.

REPRODUCTIONS BY PERMISSION OF THE TRUSTEES OF THE IVEAGH BEQUEST.



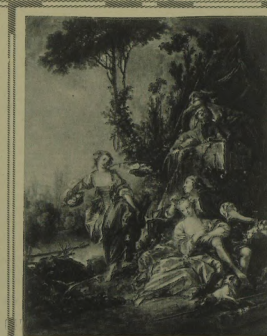
"FÊTE-CHAMPÊTRE": BY JEAN BAPTISTE JOSEPH PATER (1696-1736).



"FÊTE-CHAMPÊTRE": BY JEAN BAPTISTE JOSEPH PATER.



"LADY MARY LESLIE": BY SIR JOSHUA REYNOLDS, P.R.A. (1723-1792).



"FLOWER-GATHERERS": BY FRANÇOIS BOUCHER (1704-1770).



"LOUIS, DUC DE BOURGOGNE, DAUPHIN": BY HYACINTHE RIGAUD (1659-1743) AND JOSEPH FARCOU (1646-1704).



"A YARMOUTH WATER FROLIC": BY JOHN CROME (1769-1821).



"THE INFANT ACADEMY": BY SIR JOSHUA REYNOLDS, P.R.A.

For the notes that follow we are indebted to the Royal Academy's Catalogue: Both the "Fête-Champêtre" pictures in the Iveagh Bequest came from the collection of the last Earl of Thanet.—Lady Mary Leslie was the youngest daughter of John, tenth Earl of Rothes, and was born in 1753. In 1770, she married William Charles, third Earl of Portmore. She died in 1799. The picture was painted in 1764.—Louis, Duc de Bourgogne, Dauphin, was the grandson of Louis XIV. He was born in 1652 and died in 1712. The picture is signed

"Fait par Hyacinthe Rigaud"; and there is the monogram "J. P."—The "Yarmouth Water Frolic" shows the mouth of the harbour.—"The Infant Academy" is thus described: "A nude boy holding a brush sitting to r. before an easel, on which is an oval canvas; another child sitting for her portrait, nude, with the exception of a large cap in which a feather is being placed by a child lying on her r. side with l. hand raised; on the extreme r. is a child wrapped in a gauze veil; architectural and curtain background."



# THE WORLD OF SCIENCE.

## CONCERNING THE STURGEON.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ONE of my readers, having recently seen a large sturgeon, has asked me to say something on this page of this strange fish; and, having regard to the peculiar quality of sturgeon-meat, which is said to be reminiscent of "veal, and eel, with a dash of lobster," his curiosity is not surprising. And

forming what one might describe as a short length of hose-pipe, which is, apparently, applied to the sea-floor, when, by a kind of sucking action, sand, and the creatures hidden therein, are drawn up into the mouth. Exactly how the sand is got rid of before the prey is swallowed is not quite clear, but its absence from the stomach shows that some sifting process must take place.

That the sand is not taken up at random, on the chance, so to speak, that it may contain something good to eat, we may be fairly sure, for the barbules which hang down in front of the mouth probably serve as a guide to the presence of food. These "feelers" are found in a number of fishes which feed on the sea-floor or on river-beds. The prevailing opinion, however, as to the mode of fishing adopted by the sturgeon

is somewhat different from that which I have just indicated. For it is said that the pointed snout is used as a shovel to stir up the sand or mud, so that whatever edible creatures may be hiding there

that is cartilaginous. A sturgeon has no bones, save the conical boss or bony scutes which run down each side of the body, and the complicated interlocking bony plates which ensheath the head. These are purely dermal bones, ossifications in the skin. Remove these, and underneath will be found the true skull, entirely cartilaginous.

This fact is of more than passing interest, for the roofing-bones of the sturgeon's head answer to those of our own skull. The bones forming the base of the human skull, however, have a very different origin, for they are developed not out of bone formed in skin, but from within the cartilage. There is, however, in the adult skull no means whatever of distinguishing between these two kinds of bones—"dermal" bones and "cartilage" bones.

A word as to the size of the sturgeon, which is, as I have said, our largest British fresh-water fish, though specimens over 10 ft. in length are exceedingly rare. In Russian waters, however, it may attain to a length of as much as 18 ft. An allied species (*Acipenser huso*) of the Black and Caspian Seas, and the rivers flowing into them, is far larger, attaining to a weight of as much as 3200 lb.

Russia, so far as Europe is concerned, is the headquarters of the sturgeon, where it furnishes an important fishing industry, entailing, unfortunately, a ruthless slaughter, for they are taken in tens of thousands as they come up the rivers to spawn, for the sake of the roe, which is dressed to form the famous caviare; while the air-bladder is made into isinglass. Thousands of hundredweights of caviare were at one time prepared annually, but the industry has probably suffered a great decline during the last few

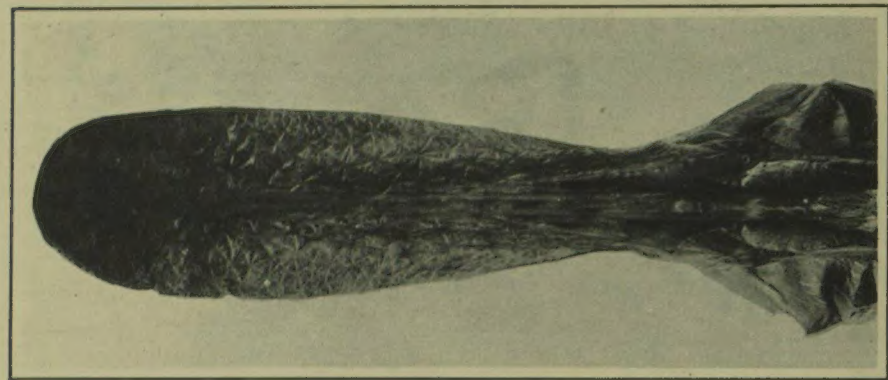


FIG. 1.—THE SNOUT OF THE AMERICAN "SPOON-BILL" STURGEON: A SHOVEL-SHAPED BLADE APPARENTLY USED FOR DIGGING UP SAND IN SEARCH OF FOOD.

The American "spoon-bill" sturgeon has a snout produced into a broad, shovel-shaped blade, used apparently for digging up the sandy floor of the sea when searching for food. The under-side of this remarkable snout is shown here, and it will be noticed that it is ornamented by a series of raised "rosettes."

we have not only to consider *what* it eats, but also *how* it eats, for its masticatory apparatus is singular. These, however, are not the only aspects of the sturgeon worthy of note, as I hope to show.

Though the sturgeon (Fig. 2) is entitled to rank as a British fish, and our largest fresh-water fish at that, it is little better, unfortunately, than a courtesy title, since its visitations to our waters are extremely erratic. This, however, may be our fault. Being what is known as an "anadromous" fish—that is to say, one which leaves the sea for the purpose of spawning in fresh water (and it is hardly likely that it would ascend our rivers for any other purpose)—it is, on account of its large size, unable to conceal itself in our small streams, and hence is promptly captured by alert fishermen, chiefly those engaged in salmon-netting. And so it comes about that we raise no home-bred sturgeon, which, like the salmon, would probably return to their native rivers year after year. This, however, is merely a surmise. For it may well be that, even if rigorously protected, these visitors would not spawn, owing to lack of suitable conditions. Yet it is worth noting that in times past they must have been fairly abundant in "this England," since their fossil remains are found from the Lias onwards to the Pliocene.

This matter of the suitability of the conditions of our rivers for sturgeons seeking suitable spawning-ground suggests the question, Does it, like the salmon, fast while in fresh water, and what are its favourite morsels when at large in the sea? A glance at its mouth, and the barbules in front thereof (Fig. 3), will suffice to show that it is a "bottom-feeder"; that is to say, it hunts for its food on the sea-floor. But, so far, we have no very exact knowledge as to the composition of its diet. Worms and burrowing shell-fish seem to make up no small part of its dietary; but small fish are also eaten. And I have just seen a record of the contents of a stomach examined by Mr. A. Patterson, who has devoted years of patient study to the fishes of Norfolk, and Great Yarmouth in particular. He found in the stomach he opened 729 lesser sand-launces of some 2½ in. long.

The method of capture is somewhat singular, for the mouth is not only toothless (in the adult, at any rate), but opens by a very singular mechanism. Externally it has the form of a circular lip, which, when food is being seized, is thrust downwards from the head, dragging with it a sort of circular skirt,

are, so to speak, tossed up into the sea, and are captured before they can re-bury themselves.

This concept of their method of feeding is widespread. It has, indeed, given rise to the name "sturgeon," which is apparently derived from the Anglo-Saxon *styrjan*, to stir. In Swedish and Danish it is called *stor*, from *stora*, to stir. But, even if this be indeed the method of hunting for food, a certain amount of sand must inevitably be taken into the mouth, for the prey must be seized while the water is still turbulent, and before the victim can regain the ground and take refuge therein. I have already remarked that the adult sturgeon is toothless. But when it is young, the jaws bear teeth. These, however, are minute, and when examined are seen to bear a close resemblance to those of sharks, being pointed cones mounted on a broad base. This is a very interesting fact, for the sturgeons are distant relatives of the sharks, having, like them, a skeleton

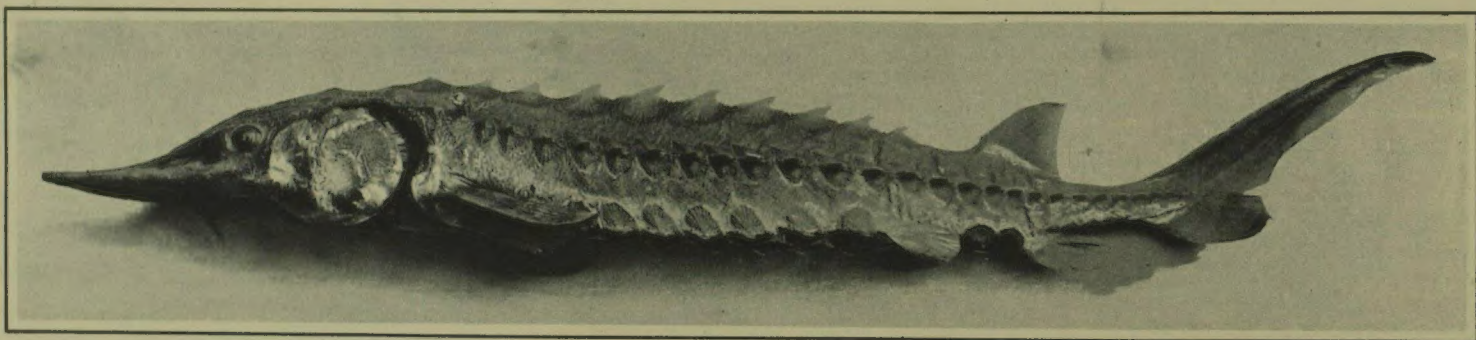


FIG. 2.—A "FISH ROYAL" AND OUR LARGEST FRESH-WATER FISH, BUT ALWAYS CAUGHT (BECAUSE OF ITS SIZE) BEFORE IT CAN SPAWN ON ITS OCCASIONAL VISITS TO BRITISH RIVERS: THE STURGEON.

The sturgeon, which is a "fish royal," makes erratic attempts to ascend our rivers, especially the Severn, and apparently for the purpose of spawning. Owing to its large size, however, it is unable to escape the notice of fishermen, and so never succeeds in depositing eggs. The horny armature of the head and body forms the only bones it possesses, the skeleton being entirely cartilaginous.

years. It formed the staple food of the people in the fishing area, but that which is exported is eaten only by the few as a "delicacy." A single roe may contain as many as 3,000,000 eggs. Of the diminutive sturgeon known as the "sterlet," and the curious "shovel-nosed" sturgeon, or "spoon-bill" sturgeon (*Polyodon*) of the Southern States of North America (Fig. 1), I can

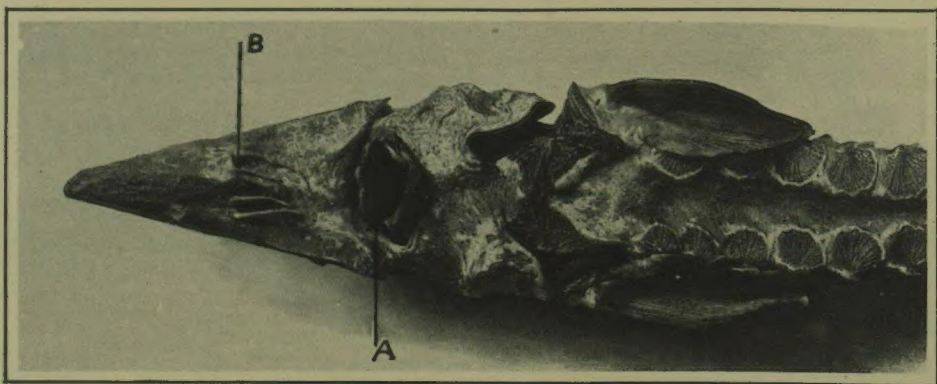


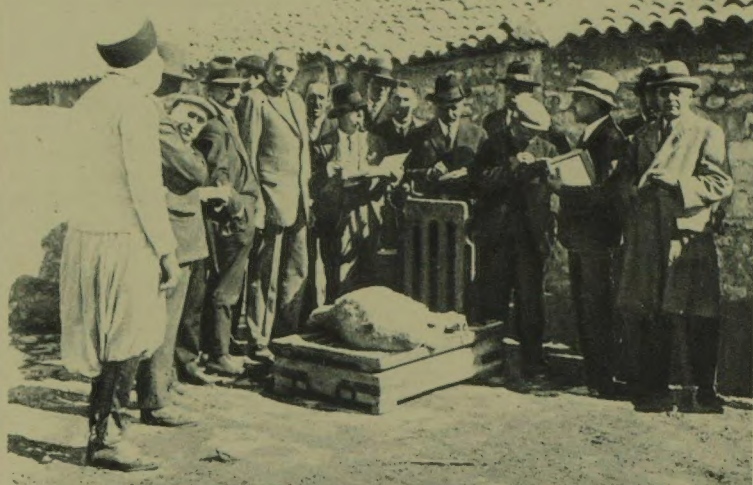
FIG. 3.—SHOWING THE "HOSE-PIPE" MOUTH (A) AND THE FOUR BARBULES (B) USED AS FEELERS IN SEEKING FOOD IN SAND: THE UNDER-SIDE OF THE STURGEON'S REMARKABLE HEAD.

The mouth is very remarkable, since it can be thrust out to form a short wide tube, like a short length of hose-pipe. In the above photograph this tube is seen partly extended. The four barbules on the under-side of the snout are used as "feelers" when hunting for food concealed in the sand.

say nothing now; but, since they are such extremely interesting fish, they must be described on some future occasion.



## VORONOFF GLAND-GRAFTING ON STUD FARMS: STATEMENTS BY BRITISH SCIENTISTS.



1. WEIGHING GRAFTED SHEEP AND ORDINARY SHEEP, AND COMPARING THE DIFFERENCE: DELEGATES OF THE ENGLISH, FRENCH, ITALIAN, AND ARGENTINE GOVERNMENTS PRESENT AT VORONOFF TESTS IN ALGERIA.



2. ONE OF THE REMARKABLE RESULTS OF APPLYING DR. SERGE VORONOFF'S METHOD OF GLAND-GRAFTING; A FLOCK OF MAGNIFICENT SHEEP Sired BY GRAFTED RAMS.



3. REJUVENATED BY GRAFTING: AN OLD RAM (SHOWN, BEFORE THE OPERATION, IN FIG. 4) WITH HIS MATE AND THE FOURTH LAMB BORN AFTER HE WAS GRAFTED.



4. AS HE WAS BEFORE BEING GRAFTED: THE FEEBLE TWELVE-YEAR-OLD RAM (SHOWN REJUVENATED IN FIGS. 3 AND 5).



5. WITH THE 3-KILO FLEECE (ON RIGHT) SHORN FROM HIM SIX YEARS AFTER HE HAD BEEN GRAFTED: THE REJUVENATED RAM (SEEN IN FIGS. 3 AND 4).



6. AS HE WAS BEFORE BEING GRAFTED, AT THE AGE OF SEVENTEEN: AN OLD BULL, NAMED "JACKY," EVIDENTLY IN THE LAST STAGES OF SENILE DECAY AND INERT DEBILITY.



7. AS HE APPEARED A YEAR AFTER HAVING BEEN GRAFTED: THE SAME OLD BULL, "JACKY," LOOKING ALERT AND VIGOROUS, A WONDERFUL EXAMPLE OF REJUVENATION.

Dr. Serge Voronoff's method of grafting farm animals with new glands, to increase their vigour and fertility or their wool-bearing capacity, has recently attracted fresh public interest from statements of British delegates on an international mission of agricultural experts who attended a recent demonstration at Tadmit, in Algeria. The British representatives were Dr. F. A. E. Crew, Director of the Animal Breeding Research Department of Edinburgh University; Dr. F. H. A. Marshall, Reader in Agricultural Physiology at Cambridge University; and Mr. W. C. Miller, of the Edinburgh Veterinary College. Dr. Crew and Dr. Marshall recently contradicted a report that they had joined in stating that "studs of grafted rams might profitably be introduced into all sheep-breeding countries," and continued: "We went to Algeria to examine evidence. A report will be submitted to the proper authorities. We ask that those interested should await its appearance before assuming that we recommend any kind of policy." Dr. Voronoff writes: "This technique of grafting has been applied by

myself and my pupils on several hundred animals in France, Algeria, Tunisia, Morocco, the French Sudan, Italy, and Cyrenaica. The graft is applied both to old animals and to very young ones. In the first case one obtains a rejuvenation marked by regained force and energy. The old ram (Nos. 3, 4, and 5, above) grafted in 1918, lived to the age of about twenty years, six years longer than its normal span of life, and procreated five offspring that are excellent specimens. The old bull 'Jacky' (Nos. 6 and 7) grafted two years ago, when he had become quite useless, is to date the father of a numerous family. . . . Quite different is the problem of creating a new breed of sheep with superior qualities. As it is hardly possible to multiply to any extent the number of animals, I have sought to increase their individual powers of production of both wool and flesh. For this purpose I do not graft old rams, but very young ones. The Algerian Government invited me to apply my method on its herd of 3000 sheep at Tadmit."



# The Fellāh and the Fellāheh: Survivals.

BEING AN APPRECIATION OF

"THE FELLĀHĪN OF UPPER EGYPT": By WINIFRED S. BLACKMAN.\*

(PUBLISHED BY MESSRS. GEORGE G. HARRAP AND CO.)

IN this her book about the *fellāh* and the *fellāheh*, Miss Winifred Blackman, who, in the words of Dr. Marett, may be reckoned in the direct line of the descendants of Herodotus, "the father of anthropology," makes special reference to ancient analogies, and, although she confesses that she does not set down the full sum of her knowledge, her examples are numerous and convincing. They concern, of course, none save the particular class with which she is dealing—this she is careful to emphasise—but that does not in the least lessen their value: manners and customs and beliefs now restricted to the unprogressive were once general.

In the first chapter is the note: "The natural barriers of Egypt have enabled the inhabitants, particularly those of the upper country, to live in comparative isolation throughout the whole of their history. On the north side lies the sea, along the east and west sides stretch vast, almost waterless deserts, while to the south ingress by way of the Nile is impeded by a series of cataracts. Their geographical isolation has doubtless been responsible for the characteristic conservatism of the Egyptian peasants. This conservatism is particularly apparent in their religious and social customs, and their common industries, which . . . have remained almost, if not entirely, unchanged from Pharaonic times."

The waves of the West have breached the walls of reserve, but the encroaching waters have engulfed little of the land.

Hence survivals, possibly not of the fittest, but certainly of the more interesting, manners, modes, and superstitions of a country of contrasts whose archaeological and political aspects constantly call for wonder and attention in a world which is becoming so standardised that, had there not been a "Tower of Babel" and a confusion of tongues, would seem as much a single entity as a company of Guardsmen or a congregation of curates.

before Christ. The tumbledown dwellings of the humbler reflect those of the Herakleopolitan Period. "Houses exactly like those of the respectable but not well-to-do *fellāhīn* have recently been found at el-Amarnah."

"Two articles of clothing, the veil for women and the *gallabiye*, may be quite ancient. There is possibly a reference to the former in an inscription of Ramesses III. at Medinet Habu, and the Egyptian peasants seem to have been wearing a garment very like the latter, only sleeveless, by the early Ptolemaic period, judging from the reliefs in the tomb of Petosiris at Derweh; but the *gallabiye* may date back even to the Sixth Dynasty. It should be observed that women wearing veils on their heads like those worn by the modern peasant women in many parts of Egypt occur several times in those reliefs in the tomb of Petosiris that are executed in Greek style."

As to jewellery, that is as coveted as it was. It is less massive than of yore, at least in the Eighteenth and Nineteenth Dynasties; but "the bead collars worn by many of the modern peasant women are very much like those that the women are depicted as wearing in paintings and reliefs of all periods." It may be assumed, also, that in the past as in the present, the wife had no aversion from such decoration—yielding decisions as that of the magician employed in a case of Sheikh-possession. Let Miss Blackman tell the story.

"The magician, having heard the woman's account of her trouble, went into the corner of a room and was covered all over with a blanket. After muttering to herself for some time, she suddenly clapped her hands and began a conversation with her familiar Zedimāl. Salutations were passed between Zedimāl and all those present in the room, including myself, and then the magician asked why the Sheikh was troubling the woman. It was explained that the Sheikh demanded a pair of gold earrings, which the woman he possessed was to wear, and also a new *gallabiye* (dress), yellow in colour, also to be worn by the woman. If these were obtained the Sheikh would be appeased. The husband of this woman was a poor man, but the gold earrings and the new dress had to be bought, and would be paid for by degrees." For which reason, it may be, our authority writes elsewhere of the relationship between the so-called "oppressed Egyptian woman," ignorant, dirty, and impractical, and her spouse, "the camel of the house": "though theoretically they are supposed to be entirely in subjection to the male sex, in practice they can, and often do, maintain a very firm hold on their husbands."

So to other matters of beautification, beautification often achieved in company with "cures" and the warding-off of the envious Evil Eye, which, so far as children are concerned, is kept from longing by the calculated dirtiness of the youngsters! Charms, a pink face-wash, *kohl* for painting round the eyes, continue to play their parts; with, of course, scent. And the care of the hair remains an art. "Either locks of false hair fastened on, or whole wigs, were commonly used by the ancient Egyptian women. The long plaits of hair worn by the modern peasant women can certainly be matched in ancient times; Professor Petrie

found a long plait of hair and a false fringe even in a First Dynasty royal tomb at Abydos." Nowadays, "the house-door key is often attached to one of the plaits when the housewife goes off either to shop or to the fields, while from the other hang various charms, some of which are enclosed in small leather cases."

Nor must tattooing be forgotten. "That this method of personal adornment was in vogue in Egypt during the Middle Kingdom (2160-1788 B.C.) is definitely proved by a blue faience figure of a girl dating from the Eleventh to Thirteenth Dynasty and by the mummies of two girls dating from the Eleventh Dynasty. Both the mummies and the faience figure have tattoo marks on the body and the limbs." And to-day many submit to the pricking of the lamp-black-carrying needles, to enhance their good looks or benefit their health! The Copts have another reason. "Most . . . have a cross tattooed on the inner sides of the wrists. There is a belief among some, if not all, of those Copts

belonging to the *fellāhīn* class that the Abyssinians will one day conquer Egypt, and will kill all the Copts as well as the Muslims if they (the Copts) cannot show this sign on their wrists. The Copts will, it is said, hold up their hands, thus exposing to view the sign of their religion."

To return to a "crowning glory": it is still the habit of the men to cut the hair short or shave their heads, still a habit to shave the heads of certain little boys save for a few tufts. "Each of such tufts is dedicated, in the case of

Muslims, to a Sheikh, or to a saint if the child's parents are Copts, or sometimes all the tufts are dedicated to one Sheikh or saint," and at the appointed hour the tufts are removed, proper ceremony being observed. "The cut-off hair is always buried outside the tomb or mosque where it has been cut off, and is put in the ground either loose, or else is first enclosed in a clay ball." Of old it must have been the same: "Clay balls containing infantile hair . . . have been found at el-Amarnah and in a Twentieth Dynasty tomb at el-Lāhūn."

Thus the analogies go on. Birth, marriage, divorce, and death; the days of labour and the hours of leisure; "possessions" and forebodings; the "double" with which each being is born; the *ginn*, who are beneficent, and the *afārit*, who are bad; amulets to bring love and draw men from a distance, amulets protective and punitive; festivals and observances; sacrifices and wailings; figures of wax or paper through whom suffering

may be conveyed; all have their counterparts, or, at least, their kindred. And, perhaps, strangest of all is the cult of the onion!

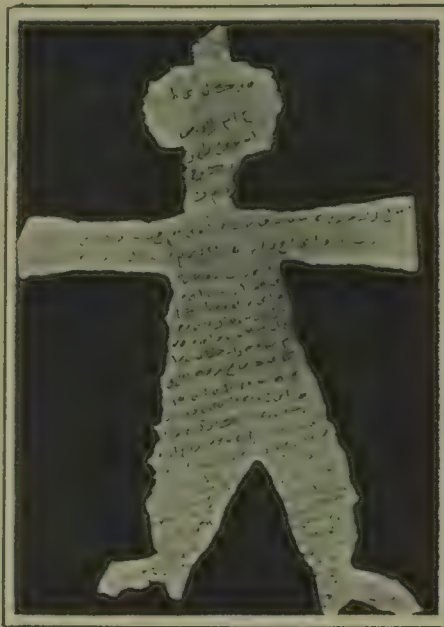
"The first day of *Khamaṣīn*, which falls in April and is called *Shemm en-Nesīm* (the Smelling of the Zephyr),

(Continued on page 112.)



"POSSESSED" BY A SHEIKH CALLED MUHAMMED: A FEMALE MAGICIAN.

"There is a female magician of my acquaintance who is possessed by a certain sheikh Muhammed. This sheikh has never lived on the earth, but is a member of one of the communities of supernatural beings who are supposed to live 'beneath the earth.' This sheikh is always with the woman—i.e., clothed with her body."



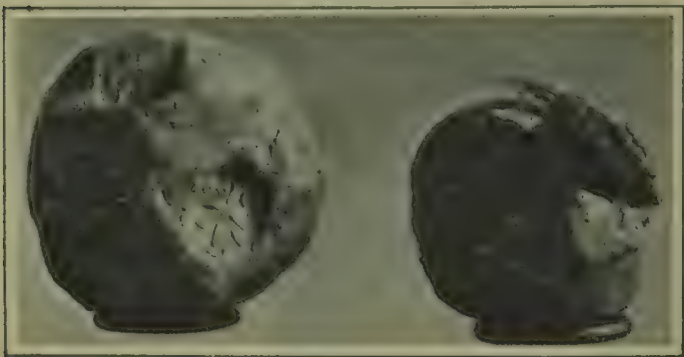
READY FOR HANGING ON POMEGRANATE BRANCHES: A CHARM TO DRAW A MAN OR WOMAN FROM A DISTANCE.

"To bring a man or woman from a distance the magician proceeds as follows: He takes four branches of a pomegranate-tree and sticks them into the ground, tying them together at the top. He then makes a paper figure of a man or woman, and writes a charm on it. The figure shown in the accompanying photograph was made and inscribed for me by the Coptic magician. . . . Having completed the writing on the paper figure, he hangs it from the centre of the branches by a red silken cord, places burning incense below it, and begins to recite the incantation supposed to be written on the figure."

ing may be conveyed; all have their counterparts, or, at least, their kindred. And, perhaps, strangest of all is the cult of the onion!

"The first day of *Khamaṣīn*, which falls in April and is called *Shemm en-Nesīm* (the Smelling of the Zephyr),

(Continued on page 112.)



AN OLD CUSTOM STILL SURVIVING: ANCIENT CLAY BALLS FROM EL-AMARNEH—ONE BROKEN AND SHOWING INFANTILE HAIR INSIDE.

The custom of shaving a boy's head, save for a number of tufts which are dedicated to a sheikh or a saint, is ancient, as witness the clay balls illustrated. When the tufts are cut off ceremonially they are buried loose or in a clay ball.

Reproductions from "The Fellāhīn of Upper Egypt," by Courtesy of the Author, and of the Publishers, Messrs. Harrap.

As it is, the *fellāhīn*, the diggers and the toilers, live and have their being, cherish their fears, take their pleasures, much as did their forebears long dead and turned to clay.

The homes of the richer—porticoed; with ventilators to catch the north and south winds; with mud granaries on the roof—would not have been strange in centuries

\*"The Fellāhīn of Upper Egypt: Their Religious, Social, and Industrial Life To-Day, With Special Reference to Survivals from Ancient Times." By Winifred S. Blackman, Fellow of the Royal Anthropological Institute; Member of the Royal Asiatic Society; Diploma in Anthropology, Oxford; Research Student to the Committee for Anthropology, Oxford; In charge of the Percy Sladen Expedition to Egypt, 1922-26. With a Foreword by R. R. Marett, M.A., D.Sc., Fellow and Tutor of Exeter College, Oxford; University Reader in Social Anthropology, Oxford. With many Illustrations from the Author's Photographs. (George G. Harrap and Co., Ltd.; 25s. net.)



BELIEVED TO MAKE IT CERTAIN THAT A CHILD WILL LIVE: A FROCK AND HOOD MADE OF A SACK WHICH HAS CONTAINED RAW COTTON.

"The same woman had lost several children in early infancy before this particular infant was born. The child was wearing a peculiar dress, made of sacking, and with a hood in one piece with the frock. The woman informed me . . . that this dress was put on the child to make it live. The dress must always be made out of a sack which has contained raw cotton; no other kind will do."



## UR TREASURES: THE FINEST GOLD-WORK; A 5000-YEAR-OLD HARP.

PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM, ILLUSTRATING DISCOVERIES BY MR. C. LEONARD WOOLLEY, DIRECTOR OF THE JOINT EXPEDITION OF THE BRITISH MUSEUM AND THE PENNSYLVANIA UNIVERSITY MUSEUM TO MESOPOTAMIA.



THE UR KING'S CHARIOT "MASCOT": AN ELECTRUM DONKEY ON A REIN-RING.



A BEAUTIFUL EXAMPLE OF THE GOLDSMITH'S ART 5500 YEARS OLD: A LAMP IN THE FORM OF AN OVAL BOWL, FLUTED AND ENGRAVED.



DECORATION OF THE KING'S CHARIOT FOUND AT UR: A GOLD LION-HEAD, WITH LAPIS-LAZULI EYES, AND MANE.



ONE OF FOUR GOLD VESSELS, DATING FROM ABOUT 3500 B.C.: A FLUTED GOBLET.



ONE OF THE FOUR "MAGNIFICENT VESSELS OF GOLD" FROM THE SECOND ROYAL GRAVE RECENTLY DISCOVERED AT UR: A LAMP OF THE OPEN-BOWL TYPE.

FROM THE SECOND ROYAL GRAVE LATELY FOUND AT UR: A GOLD CHALICE, AMONG THE FINEST EXAMPLES YET FOUND IN MESOPOTAMIA.



UNPARALLELED IN ANY GRAVE HITHERTO FOUND: A HARP 5000 YEARS OLD—THE SOUNDING-BOX, WITH INLAY IN POSITION IN THE SOIL, SHOWING THE FORM OF DECAYED WOOD-WORK.



DOUBTLESS MADE FOR CEREMONIAL USE: A FULL-SIZE SAW OF GOLD.



"A SERIES OF SHELL PLAQUES ENGRAVED WITH MYTHOLOGICAL SCENES": INLAY ON THE SOUNDING-BOX OF THE 5000-YEAR-OLD HARP (PART OF THE ADJOINING PHOTOGRAPH ENLARGED).

The great discovery at Ur of the grave of Mes-kalam-dug (illustrated in our issue of December 17) was followed by that of another equally rich and even more remarkable. "We found [writes Mr. Leonard Woolley] four magnificent gold vessels, two plain, two decorated with fluting and engraving. Of the plain vessels one was a lamp, a bowl with long trough spout; the other a chalice beautifully proportioned. One of the decorated vessels was also a lamp, an oval bowl with slender stem and oval foot, having a long curved tubular spout; and the other was a straight-sided tumbler. These four pieces must rank with those from the grave of Mes-kalam-dug as the finest examples of gold-work ever yet unearthed in Mesopotamia. Close by lay a set of chisels in gold and a gold saw; presumably

these were ceremonial tools, not intended for practical use. But the most remarkable objects had no parallel in any grave discovered heretofore: a twelve-stringed harp and a chariot. The upright of the harp is capped and bound with gold, and the twelve keys are of copper with gilt heads; the sounding-box is adorned with mosaics, and has in front a series of shell plaques engraved with mythological scenes. The chariot is still more ornate. The body has on either side three gold lions' heads with waving manes of lapis and shell. On the pole was the rein-ring, of silver, surmounted by an electrum figure of a donkey which as a piece of realistic art is unsurpassed by any sculpture yet found in this country. The grave need not be earlier than 3500 B.C., and might be a century later."



# THE SECOND DESTRUCTION OF ROME.

By **SIGNOR GUGLIELMO FERRERO,**

*the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.*

*We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.*

THE world is full of strange contradictions. In old days, one found among the members of the superior classes of the whole of Europe many who knew Latin, could read the works of the most celebrated writers of Rome in the original text, and looked upon them as their masters and models. To-day, those only know Latin who profess to teach it. Among all the students who study it in the schools, there is not one in a thousand who, once his studies have ended, does not forget all that he has learnt, or would be capable of reading a page of Cicero or one of Horace's odes. This explains why so many new translations of ancient authors have recently been published, with or without the original text. It is the ancient authors' last chance of remaining in intellectual circulation.

One can discuss as much as one likes whether the study of the classical languages is useful or not; but the discussion is to a great extent superfluous, because the students of both worlds have already definitely solved the problem. They study Latin and Greek because the law obliges them to do so; but they do not learn it, and they forget the little that they have learnt almost as soon as they have finished their studies. It is, in fact, the suppression of classical study from below.

The explanation of this fact seems easy. Latin and Greek are what might be called a luxury culture. They may help to form taste, to give ideas on general subjects, a suppleness to the mind, originality, and delicacy. They are not of use for providing food and clothes for human beings, nor in building their houses, nor in nursing them in sickness. We live in an age which cannot afford to waste too much time in acquiring a merely luxury culture; it is necessary to work and produce if one wants to live; peoples and individuals alike must submit to this iron law. This is the simple explanation, too simple even. For centuries Europe considered that the *élite* of society must know Latin almost as well as their national language. But during those centuries Europe was much poorer than she is now. If riches make the development of luxury possible, they also ought to develop the luxury of culture. Why should it be that, while other luxuries are vulgarised, only the luxury of culture should be allowed to decline?

It is, however, not even proved that what is called the luxury of culture is really as superfluous as those other luxuries in which riches delight, or of which they boast. A State cannot be only a system of economic interests, because interests continually change and conflict. All the States of Europe and America are to-day torn by violent economic conflicts; the situation of all of them would have been very precarious if their unity had rested only on discordant interests. Each State requires a more stable and solid moral bond. In old days it was sought in religion. For complex reasons, this bond has no longer the force it had, even in those countries in which religion and politics do not find themselves in open or latent opposition. It is necessary, therefore, to reinforce by other bonds of union those spiritual ties which have been loosened. One of the strongest of these is literature. A nation to-day is made up of men who speak the same language and read and admire the same classics. There is no real nation without a literature.

The political importance of literature increases proportionately as the social organisation transforms itself more completely into a work of reason, made for men by men. But a literature can only flourish where there is at least an *élite* endowed with literary taste. Now, one of the aims of the so-called luxury culture, based on the study of the classics, was precisely the education of literary taste. A lover of paradoxes might even maintain that in this epoch of railways, automobiles, and aviation, no culture can replace, for immediate practical exigencies, that literary culture which is universally considered to be a luxury culture. The social order to-day is bound up

much more nearly with that culture than it was in the days when the religious spirit was more intense.

How, then, are we to explain the decadence of a culture which seems so necessary? Add to this the fact that, while Greece and Rome only play a very modest part in the education of the new generations, it would not be an exaggeration to say that never before was antiquity so much the object of general curiosity and preoccupation as it has been during the last fifty years. At no previous time were so many museums created, the services of so many archaeologists engaged, or so much money spent in excavations and reconstructions of ancient ruins. Pro-

In what does it consist, this change in civilisation, which has gradually detached us from the models which up to the beginning of the nineteenth century were so much admired? The ancient civilisations conceived life to be an effort circumscribed within certain limits which were declared inviolable and for which respect was imposed by tradition, the will of God, morals, laws, wisdom, and the poverty and weakness of man. We conceive life as an effort destined to develop itself to the utmost limits of possibility, and no one knows where those limits are, so that everyone is eager to search further and further in proportion as the forces of humanity increase and its dominion over the earth and nature is extended. The old civilisations were limited civilisations; our civilisation everywhere tends towards the unlimited. If the people of ancient days returned to this world, they would not understand us, or they would take us for lunatics; we, on our part, most often only understand them in travesty.

The generations which have learnt the art of government in the school of the wars and revolutions of the nineteenth century, which are accustomed to travel round the world in steamboats and railway trains, and now are learning to fly, no longer even realise how difficult it is for them to understand a Greek statue, one of Pindar's odes, Virgil's Georgics, a dialogue of Plato, a chapter of the Gospels, the politics of the Roman Senate, the life and times of Augustus, or the social organisation of the Middle Ages.

To admire is often easier than to understand. How many examples of this might be cited in all the domains of life, even in art and literature? To make this example clearer and more simple, I will seek it in the history of Rome. One of the keys to that history is the almost invariably anti-imperialistic policy of the Roman Senate. It is impossible to understand the social and political crisis by which the Republic was troubled for so many centuries if one does not understand why and how the Roman Senate for centuries dreaded any extension of territory, as the greatest of dangers; why it recoiled before even the easiest and most fruitful conquests, and only consented to become the master of the Mediterranean basin after having resisted its fate as long as it could.

But there again it is very difficult for modern minds to understand. Such a policy seems to us so inexplicable an aberration that we do not think it possible. For the past century all the States of Europe, great and small, have considered it as their first duty to seize all available territories, even when they cannot use them. They admire ancient Rome, and would willingly take her as their model, if they could, just because she succeeded in securing a fabulous amount of territorial booty. How is it possible for us to admit that at the centre of that Empire the war-like nobility which had founded it had, with regard to imperialism, ideas analogous to those which we find to-day in the books and speeches of pacifists? It was obvious that the pacifism of the Senate could only be a diplomatic ruse.

And yet it is not difficult to explain this apparent paradox when we consider that the ancient State was not, so to say, expandable like the modern one. In Europe and America, since the French Revolution, an ever-increasing number of cultivated persons, drawn from all

classes, offer themselves in each generation as officials and politicians. The increase of population, the diffusion of intellectual culture, the abolition of legal barriers between classes, produce that growing abundance of collaborators. But if the States have at their disposal in each generation an increasing number of *personnel*, they find themselves at the same time obliged continually to enlarge their borders, so as to find employment for all these new capacities.

This was not the case in ancient Rome. The nobility, senators, and knights were not a closed class, but they were a limited class, which had a horror of growing too rapidly. Moreover, they would not have been able to do so even if they had so desired. They tried to gain strength not by augmenting their numbers, but by purifying themselves—that is to say, by exactly the opposite method to that which the governing classes employ to-day. Before a family could enter the noble class and become one of its

(Continued on page 112.)



NELSON: THE MASK CAST FROM NATURE AFTER HIS DEATH ON BOARD THE "VICTORY."

As is stated on the opposite page, this remarkably interesting death-mask of Lord Nelson is in the Dockyard Museum at Portsmouth. It was presented to H.M.S. "Victory" by her Majesty the Queen.

portionately as the spirit of antiquity eludes us and becomes incomprehensible, we venerate with increasing ardour those poor relics which escaped total destruction.

We find ourselves confronted with a series of contradictory facts which the alleged practical spirit of the new generations does not suffice to explain. This second destruction of Rome, which we are carrying out almost without being aware of it, has deeper reasons: it is the end of the great movement of the Renaissance, brought about by an even greater revolution, which for more than a century has been changing the course of history. From the fifteenth century to the eighteenth, antiquity was able to be the great model for Europe in politics, war, art, and literature; it can no longer fill that place to-day. A new epoch has begun, and, while we must always consider ourselves as the far-off continuators of the Greeks and Romans, we can no longer be their pupils.



# "CAST FROM NATURE AFTER HIS DEATH ON BOARD THE 'VICTORY.'"

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."



## THE DEATH-MASK OF NELSON: A GIFT FROM THE QUEEN TO "VICTORY"; NOW IN PORTSMOUTH DOCKYARD MUSEUM.

When her Majesty the Queen presented this death-mask of Lord Nelson to H.M.S. "Victory," it was arranged that it should be placed amongst the historical relics on board that ship. At the same time, the Commander-in-Chief, Portsmouth, informed her Majesty that eventually all the Nelson and "Victory" relics were to be housed in a special "Victory" Museum, to be built close by the "Victory," where they could be exhibited to better advantage than on board the old ship itself, and asked her whether she would be willing

for the mask to be transferred to the museum in due time. The Queen at once agreed to this. With the mask was a paper reading: "Post Mortem mask of Lord Nelson taken after his death for his sister, Mrs. Matcham. On the death of Mrs. Matcham it became the property of her daughter, the wife of Captain Blanckley, from whom it passed to Capt. Blanckley's second wife and widow, and from her to her sister, Mrs. Naylor, who gave it to the late owner's father. P.S.—The late owner being Mrs. Taylor."



# THOMAS HARDY.

By G. K. CHESTERTON.

THOMAS HARDY, the maker of great tragedies, had through all his life learned the noblest lesson of the grand Greek tragedies of whose high thunders his voice was perhaps the last reverberation. He may be called a heathen rather than a heretic; for he was never near enough to Christianity to contradict it. But in none of his contradictions, such as they were, was there anything of that special sort of insolence against which the Greek tragedy warned heroes and kings. He was often provocative, but he

of it as atmosphere. The point is rather in that very vividness and objectivity with which the vermilion coat glows across the empty air. In that little tragedy there is a mistake, but nothing so merciful as a mist.

Hardy has not only given us, as is so often said, the air of the West Country; it is but just to say that he has given us the earth, the common clay, the stones and certainly the thorns and weeds. But there is another sense in which we may accept and even carry further the judgment of those who talk of the atmosphere of Hardy's Wessex. There was in one sense a special atmosphere, a spiritual atmosphere; though it was probably not so much the atmosphere of Wessex as the atmosphere of Hardy. And about that it is much more difficult to speak impartially, since it is impossible to speak impersonally. We have in Hardy a man of great sincerity, and not a little simplicity; such a man could not but work from deep, if not always conscious, convictions; and anybody equally rooted in the opposite convictions will find it difficult to write of him without controversy. He was not a neutral or a non-combatant, and can never have wished to be treated as one. I will not pretend to sympathise with his philosophy as a truth, but I think it is quite possible to sympathise with it as

of the Shropshire Lad have the same dreary tang as those others that were the Songs of a Dorset Lad. Housman is a better poet than Hardy, simply considered as a poet; some may say because he is more of a scholar and less of a rustic. But whichever is the greater poet, it would be hard to say which was the greater pessimist. Both could doubtless give reasons for the unfaith that was in them; but I doubt whether the reasons would be the causes. And I suspect that one of the causes was in the general social aimlessness of the deserted countryside; of men that had lost the shrine of the peasant and never found the forum of the citizen. They had neither private property as a peasant understands it, nor public property as a citizen understands it. They were the servants of the rich—where the rich were growing poor.

The other root of the philosophy would need an exposition merely philosophical—not to say theological. It was the final effect of the strange interlude of Calvinism. It will be noted that Hardy's pessimism was never really agnosticism. It was not



BUILT FROM HIS OWN DESIGNS: MAX GATE, NEAR DORCHESTER, THOMAS HARDY'S HOME FOR MANY YEARS, WHERE HE DIED.

After living a good many years in London and some in Paris, Mr. Hardy returned to his native county, and built Max Gate to his own design. He died there on Jan. 11.

was never proud. Down to the last days, when he received a universal veneration as the greatest of living Englishmen, he retained a splendidly unconscious simplicity. An editor of a magazine told me that Hardy sent in his poems almost timidly, like a beginner, apologising for crudity, even offering to correct mistakes. Even without the great work, that would convey something of the atmosphere of a great man.

The valuable word "atmosphere" has been somewhat vulgarised and overworked, like other words of the kind. In criticism, for some time past, we have rather lived in an atmosphere of atmospheres. It might be correct to call the Celtic Twilight an atmosphere; for in the particular mood in which "love is less kind than the grey twilight" it is natural that even the figure of the lover or the lady should be a shadow even mistier than the mist. It is natural to speak of the rich, narcotic atmosphere of certain passages of Poe or De Quincey; but the phrase does some injustice to work in which the air is clear enough to be ignored. It does some injustice to scenes in which the objects are solid enough to be seen and even handled. There is a sort of description that gives us something much more positive and satisfying than a concert of strange smells in a dark room. And when literary critics say that the tales of Thomas Hardy are full of the "atmosphere" of Dorsetshire, or of Wessex, they do some injustice to what is really powerful in his prose. He had, in fact, a great love of shapes that are not shadows. He can make a picture which is something more than a picture, because it is not flat. It is like a picture full of coloured statues, and has the depth of a stage. There is something symbolic of him in that minor episode in "Tess" when the rascal returns as a revivalist, and paints all along the wide fence across the countryside the large and flaming letters of his gospel. Hardy's gospel could hardly be mistaken for good news. But he painted it in much the same large, open-air alphabet; generally as picturesque, but always as plain. His novels and poems are full of a sort of solid antics that stick to the memory almost apart from the meaning. They might be called the practical jokes of a pessimist. A very typical example is the poem about the prodigal who, returning home, thinks he sees his father, the huntsman, afar off, conspicuous by his red coat; when his father has long been dead, and the red coat is hung on a scarecrow. That, of course, is very characteristic Hardy in every aspect; the view of life which is something more than tragic irony and approaches sometimes to a sort of torturer's mockery. But though the dark story is very dark, the red coat is still very bright. The actual technical method is at once lively and materialistic; and it is a little misleading to talk

an error; or, in other words, to understand how the error arose.

What we call the pessimism of Thomas Hardy had two roots. Both, I think, were rather historical than personal; in other words, I doubt whether he himself knew where they came from. The first cause was the neglect and decay of English agriculture. Anybody living in the ancient and beautiful English counties during the last century or so was living in a dying civilisation. He was like a man hopelessly loving and inevitably losing the last traditions of the Old South in America, which had so many better things along with its aristocracy and its slavery. We also in England have an Old South. That also ran too much to aristocrats and not a little to slaves. But that also has been left to slide into poverty and decay, while the great industrial towns drank the life-blood of the land. And among the hundred signs of that historic oblivion or betrayal this is one: the pessimism of the poets. The Songs



THE BIRTHPLACE OF THOMAS HARDY: A THATCHED COTTAGE ON THE EDGE OF BOCKHAMPTON HEATH, DORSET.

Thomas Hardy was born on June 2, 1840, at Upper Bockhampton, near Dorchester. His father was a stone-mason, and he himself began life as an architect.

even atheism. It was a strange sort of demonic monism, which conceived a cosmic centre immediately responsible for the most minute and remote results of everything, and which he was always angrily reproaching with its responsibility. This was the inevitable ultimate effect of that total disappearance of the noble conception of Free Will, that had been the most Christian thing in all Christian theology. The Puritans abolished the larger liberty of the soul, in fighting for the smaller liberty of the sect or the printing-press or the vote. Thus it came natural to Hardy to think, in a truly Calvinistic style, that the deity must have predestined Tess to damnation, instead of damning the people who treated her badly; and it could not be long before such a deity was treated as a devil. Between these two things, the subconscious sorrow of the dying fields and the old heathen sense of doom, that had returned to England in the Puritan form of damnation, Hardy grew up as the heir of tragedy. It is well that even that history and that heresy produced one great man before they perished.

It must also be remembered that it was long ago and during a pessimistic fashion that he labelled himself a pessimist. There is much to show that he mellowed in later life, and grew acquainted with more gracious moods. His own personality was always in the best sense gracious, being full not only of humanity but humility. Bitterly as he had quarrelled with a demon who did not exist, a demon whom he did not even believe to exist, he never quarrelled with the human beings who do exist, and are therefore so much more aggravating. And he seems himself to have come to doubt whether he had not wasted on the former quarrel a fire that should have been given entirely to the latter sympathy—

"You have not said what you meant to say,"

Said my own voice speaking to me,

"That the greatest of things is Charity."

Certainly there is no greater thing to say, and he often said it greatly. But his provincial traditions hid from him a larger meaning of the word, in the mouths of the older mystics who spoke of charity towards God.



"HER DEVOTION DESERVES TO BE HELD IN REMEMBRANCE": MRS. THOMAS HARDY, THE WIDOW OF THE GREAT WRITER.

During his last illness Mr. Hardy was nursed by his wife and her sister. Mrs. Hardy, before her marriage to him in 1914, was known as Miss Florence Emily Dugdale. She was formerly his secretary and is herself a writer of children's books. "Her devotion [says the "Times"] deserves to be held in remembrance."



# THOMAS HARDY: HIS HEART IN WESSEX; HIS ASHES IN THE ABBEY.



THE BURIAL OF THOMAS HARDY'S HEART AMONG HIS OWN PEOPLE: THE VICAR OF STINSFORD ("MELLSTOCK") BEARING THE CASKET CONTAINING IT, WITH MOURNERS INCLUDING THE NOVELIST'S BROTHER, FROM CHURCH TO GRAVE.



WITH ONE OF HIS PALL-BEARERS: THE LATE MR. THOMAS HARDY (LEFT) AND SIR EDMUND GOSSE, AT MR. HARDY'S HOUSE, MAX GATE, DORCHESTER—A PHOTOGRAPH TAKEN LAST SUMMER.



RESTING AMONG HIS PEERS IN WESTMINSTER ABBEY: THE WREATH-COVERED DAIS OVER THE FLOOR IN POETS' CORNER, WHERE THE ASHES OF THOMAS HARDY WERE LAID BESIDE THE GRAVE OF DICKENS—A VIEW AFTER THE FUNERAL CEREMONY, SHOWING MEMORIALS TO SHAKESPEARE (THE CENTRE STATUE ON THE LEFT), BURNS (NEXT TO RIGHT), GOLDSMITH (OVER THE DOOR), AND SCOTT (THE BUST TO RIGHT OF THE DOOR).

While the nation was paying its tribute to Thomas Hardy, as his ashes were laid to rest in Westminster Abbey beside the grave of Dickens in Poets' Corner, a simpler but equally moving ceremony was proceeding at the village church of Stinsford (the "Mellstock" of "Under the Greenwood Tree"), near Hardy's birthplace. There his heart was laid to rest among his own people, in the grave of his first wife, beside those of his parents. During the service the casket containing the heart rested on a small table on the altar steps. The service was conducted by the Vicar of Stinsford, the Rev. H. G. B. Cowley,

who afterwards lifted the casket and carried it slowly to the grave in the churchyard. Among the mourners following the Vicar were the novelist's aged brother, Mr. Henry Hardy, who threw a bunch of violets on to the casket after it had been lowered into the grave. The above photograph of Mr. Hardy and his old friend, Sir Edmund Gosse, who was one of the pall-bearers at the funeral in the Abbey, was taken at Max Gate (Mr. Hardy's home at Dorchester) on June 29, 1927, by another guest, Mr. William Bellows. The photograph is of great interest as one of the last to be taken of Mr. Hardy.



## THE PASSING OF THOMAS HARDY: FROM MAX GATE TO POETS' CORNER.



"FAR FROM THE MADDING CROWD": THE COFFIN LEAVING MAX GATE FOR WOKING IN THE EARLY MORNING ALONG A LONELY ROAD, ATTENDED ONLY BY THE UNDERTAKERS.



WITH HIS WIFE'S TRIBUTE OF ARUM LILIES AND LILIES-OF-THE-VALLEY: THE URN CONTAINING THE ASHES OF THOMAS HARDY IN THE CREMATORIUM AT WOKING.



WHERE THE HEART OF THOMAS HARDY WAS BURIED: THE GRAVE OF HIS FIRST WIFE (THE SECOND FROM THE RIGHT) IN THE CHURCHYARD AT STINSFORD (THE ORIGINAL OF "MELLSTOCK"), NEAR HIS BIRTHPLACE.



BELIEVED TO BE THOMAS HARDY'S LAST SIGNATURE: THE CHEQUE, WRITTEN IN A FIRM HAND THE DAY BEFORE HIS DEATH, FOR HIS SUBSCRIPTION TO THE SOCIETY OF AUTHORS.



SHOWING THE POSITION OF THOMAS HARDY'S GRAVE IN THE ABBEY, NEXT TO DICKENS, AND NEAR THE PAVEMENT TABLET TO THACKERAY: A PLAN OF POETS' CORNER.



SHOWING THE SPOT (MARKED BY A WHITE CROSS ON THE FLOOR) WHERE THE ASHES OF THOMAS HARDY NOW REST: POETS' CORNER IN WESTMINSTER ABBEY.

In the early morning of Saturday, January 14, the body of Thomas Hardy left his home at Max Gate, Dorchester, and was conveyed in a motor-hearse to Woking, where it was cremated in the presence of Mr. Sydney Cockerell, his literary executor. The body was wrapped in Mr. Hardy's Cambridge Litt.D. gown. When the coffin left Max Gate, Mrs. Hardy sent with it a sheaf of arum lilies and lilies-of-the-valley, which, after the cremation, were taken to Westminster Abbey with the casket containing the ashes. The place chosen for the grave in the Abbey is next to that of Dickens, and close to the floor tablet commemorating Thackeray. Our photograph of Poets' Corner shows, on the left wall, the monument to Shakespeare,

and, just to the right of the door in the background, the bust of Scott. Before Mr. Hardy's body was placed in the coffin, the heart had been removed and placed in a bronze urn for burial in his first wife's grave, close to those of his father, mother, and sister, in the churchyard at Stinsford (above and on page 95), the original of "Mellstock" in his story "Under the Greenwood Tree." On the day before his death Mr. Hardy remembered that he owed a subscription to the Society of Authors, Playwrights, and Composers, of which he had been President since the death of George Meredith, and he wrote the cheque (shown above) firmly in his own hand. It bears what is believed to be his last signature.



## THOMAS HARDY LAID NEXT TO DICKENS IN WESTMINSTER ABBEY.

DRAWN BY STEVEN SPURRIER, R.O.I., OUR SPECIAL ARTIST IN WESTMINSTER ABBEY. (COPYRIGHTED.)



### "LET US NOW PRAISE FAMOUS MEN": THOMAS HARDY'S ASHES BORNE TO THE GRAVE IN POETS' CORNER.

The ashes of Thomas Hardy rest in Westminster Abbey, beside the grave of Charles Dickens in Poets' Corner. The moving ceremony of burial took place on Monday, January 16, and was attended by a great gathering representative of all that is best in the intellectual life of the nation, come to render a last tribute to a great writer. Mrs. Hardy arrived at the Abbey escorted by Sir James Barrie and Mr. Sydney Cockerell, her husband's literary executor. After the congregation had assembled, the funeral procession entered, with the urn containing Mr. Hardy's ashes, placed on a bier and covered with the Abbey pall of

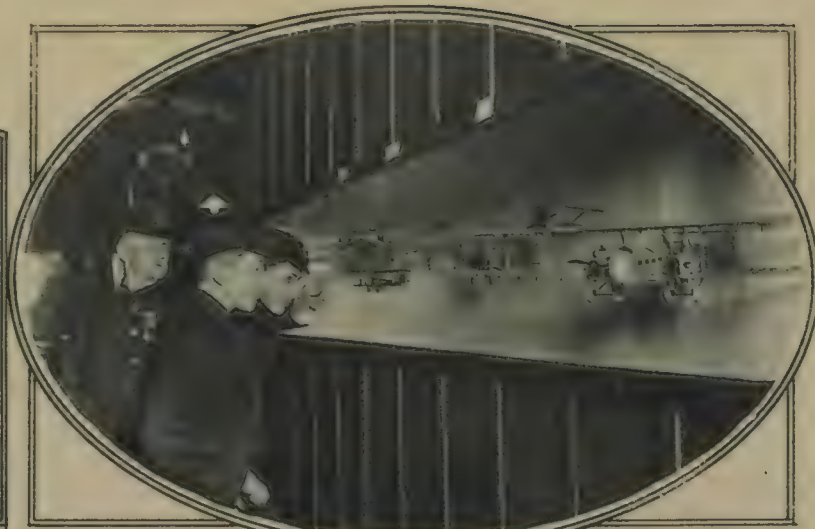
white brocade embroidered with the Cross and the Abbey arms. On either side of the bier walked the ten pall-bearers—the Prime Minister, Mr. Ramsay MacDonald, Mr. Rudyard Kipling, Sir James Barrie, Mr. Bernard Shaw, Sir Edmund Gosse, Mr. A. E. Housman, Mr. John Galsworthy, the Master of Magdalene College, Cambridge (Mr. A. B. Ramsay), and the Pro-Provost of Queen's College, Oxford (Dr. E. M. Walker). The order of service included the passage from Ecclesiasticus beginning "Let us now praise famous men." When the casket was committed to the grave, the Dean scattered upon it earth brought from Mr. Hardy's Wessex home.



# FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



SECTIONS OF THE BRAIN OF LENIN PREPARED FOR EXAMINATION UNDER THE MICROSCOPE BY GERMAN PHYSIOLOGISTS: SLIDES CONTAINING ITS CELLULAR ELEMENTS—WHITE CELLS AND PRIMARY THREADS.



THE STORY OF AVIATION TOLD IN MODELS: SCHOOLBOYS ABSORBED IN THE EXHIBITION AT THE ROYAL UNITED SERVICES INSTITUTION, SHOWING TWENTY-FIVE YEARS OF AIRCRAFT PROGRESS.



QUEEN VICTORIA'S WEDDING DRESS IN MINIATURE: A MODEL DOLL REPLICA (RIGHT), WITH ANOTHER DOLL PRESENTED BY QUEEN MARY, SHOWN IN THE EXHIBITION AT THE LONDON MUSEUM.



RECENTLY BOMBED DURING SUDAN PUNITIVE OPERATIONS AFTER THE MURDER OF CAPTAIN FERGUSSON: THE PYRAMID OF DENGKUR AT A REBEL CHIEF'S CAPITAL.



A MODEL RAILWAY STATION OF THE EARLY DAYS: AN INTERESTING ITEM IN THE EXHIBITION OF ROYAL TOYS LATELY PLACED ON VIEW AT THE LONDON MUSEUM.



INTERNATIONAL CRICKET DURING THE SOUTH AFRICAN SUMMER: AN AIR VIEW (AT JOHANNESBURG) OF THE FIRST OF THE TWO TEST MATCHES IN WHICH ENGLAND RECENTLY BEAT SOUTH AFRICA.

The examination of Lenin's brain, for which a special institute and apparatus were established at Moscow, was entrusted to Professor Focht, of Berlin, who recently read a paper on the results, stating that "Lenin's mental life had a much richer material base and much more developed cells."—At the Royal United Services Institution was opened lately an exhibition of models illustrating aircraft progress in the last twenty-five years, including one of the machines in which Orville Wright made the first flight in a power-driven aeroplane on Dec. 17, 1903.—After the murder of Captain V. H. Fergusson, a Sudan District Commissioner, by Nuer tribesmen, troops were promptly sent to the disaffected



THE HERO OF THE FIRST AUSTRALIAN ENGLAND-TO-AUSTRALIA FLIGHT HONOURED AT ADELAIDE: THE ROSS SMITH STATUE.

district. In an attack on a rebel chief named Gwek, they were preceded by aeroplanes, which bombed the Pyramid of Dengkur, at his capital. The pyramid formed the centre of Gwek's influence as a witch-doctor.—England won the first Test Match v. South Africa, at Johannesburg, on December 27, by ten wickets, and the second, at Cape Town, on January 4, by 87 runs.—The statue of Sir Ross Smith was unveiled at Adelaide, by Sir George Murray, Governor of South Australia, on Dec. 10, the eighth anniversary of the arrival at Port Darwin of Sir Ross Smith and his companions on the first Australian flight from England to Australia. He was killed in a crash at Brooklands in 1922



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



AFTER TWO MILITARY AEROPLANES HAD COLLIDED IN MID-AIR DURING THE WELCOMING OF THE KING OF AFGHANISTAN TO ROME: ONE OF THE MACHINES PENETRATING A ROOF.



JUST BEFORE HE COLLAPSED AND DIED: THE LATE LORD GLANUSK MAKING HIS SPEECH AT THE OPENING OF THE NEW COUNTY HOSPITAL WHICH IS THE BRECONSHIRE WAR MEMORIAL.



LINKING KHARTUM AND OMDURMAN: THE GREAT NEW BRIDGE ACROSS THE WHITE NILE, NEAR ITS JUNCTION WITH THE BLUE NILE, WHICH WAS INAUGURATED BY THE GOVERNOR-GENERAL OF THE SUDAN ON JANUARY 16.



HAVING AN AREA EQUAL TO THAT OF A FIRST LEAGUE FOOTBALL GROUND: THE ADMIRALTY FLOATING DOCK FOR SINGAPORE; NOW FINISHED.

During the welcoming of the King and Queen of Afghanistan to Rome, two military aeroplanes collided in mid-air and crashed. One of the machines fell through the roof of a house.—Lord Glanusk, the second Baron, died with tragic suddenness on January 12. He was presiding at the opening of the new county hospital, which is to take the place of the Breconshire War Memorial, and was making a speech when he collapsed. He had begun his address with the words: "In humble gratitude I thank Almighty God, the Great Architect of the Universe, that he has permitted me to live to see this day."—The new bridge across the White Nile was begun towards the end of 1925; and the capital necessary was £800,000. It consists of seven spans, each 244 ft. long, and an elec-



RECOVERED FROM THE FIRE CAUSED BY EXTREMIST SINN FEINERS IN MAY 1921: THE CUSTOMS HOUSE, DUBLIN, AS IT IS NOW AFTER REPAIRS.

trically worked swing span 304 ft. long to permit vessels to pass. Provision is made for the carrying of the new electric tramway. Our photograph is reproduced by courtesy of "Modern Transport."—The great Admiralty floating dock for Singapore, constructed by Messrs. Swan, Hunter, and Richardson within eleven months of the laying of the first keel plate, is complete, and the next task is to tow it to the Far East, over a distance of 8500 miles. The structure is of 50,000 tons, and contains 20,000 tons of steel and 3,500,000 rivets. Its area, it has been pointed out, is equal to that of the majority of our First League football grounds.—The Customs House at Dublin has been reconstructed at a cost of about £198,000. The original structure cost £546,353.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



HERR JOHANN STRAUSS, THIRD OF THAT NAME OF "WALTZ FAME," WHO HAS BEEN GIVING SUCCESSFUL CONCERTS IN LONDON.



MAJOR WILLIAM COPE, T.D., M.P.  
New Comptroller of H.M. Household, vice Major Sir Harry Barnston, M.P., resigned. M.P. Llandaff and Barry since 1918. Called to Bar, 1895.



MAJOR SIR GEORGE HENNESSY, B.T.  
New Treasurer of H.M. Household. Became Vice-Chamberlain of H.M. Household in December 1925. M.P. for Winchester Division.



MR. A. DUFF COOPER, D.S.O., M.P.  
New Financial Secretary, War Office. M.P. for Oldham. Was in the Grenadier Guards, and won the D.S.O. during the war. Married Lady Diana Manners.



COMMODORE H. DOUGLAS KING.  
New Secretary for Mines. M.P. for South Paddington. Formerly Financial Secretary, War Office. First at sea; then a farmer; then called to the Bar.



MR. F. G. PENNY, M.P.  
New Junior Lord of the Treasury (unpaid). M.P. for Kingston-upon-Thames. Senior partner (retired) Fraser and Co., Government brokers, Singapore.



THE MARQUESS OF TITCHFIELD, M.P.  
New Junior Lord of the Treasury (unpaid). M.P. for Newark Division, Notts. Elder son of 6th Duke of Portland. Formerly Lt., Royal Horse Guards.



HERR GESSLER.  
German Minister of Defence. Resigned on January 13, after having held office in consecutive Governments for seven years. Constantly attacked politically.



MR. FRANCIS H. STEAD.  
(Born, October 20, 1857; died, January 14.) Brother of the late W. T. Stead. A journalist, but better known as Warden of the Browning Settlement.



MR. H. G. WILLIAMS, M.P.  
New Parliamentary Secretary, Board of Trade. Member for Reading. Secretary and Manager of the Machine Tool Trades Association Incorporated.



PROFESSOR R. A. SAMPSON, F.R.S.  
Awarded the Gold Medal of the Royal Astronomical Society for his theory of the four great satellites of Jupiter. Astronomer Royal for Scotland.



BAILIFF OF JERSEY: SIR WILLIAM H. VENABLES-VERNON—  
BY JOHN ST. HELIER LANDER.  
Sir William H. Venables-Vernon, whose portrait by Mr. J. St. Helier Lander is being shown at the Exhibition of the London Portrait Society, has been Bailiff of Jersey since 1899, and is President of the Royal Court and of the States of the Island of Jersey.

Herr Johann Strauss, the third of that name to be described as of "Waltz Fame," gave a most successful concert at the Albert Hall on January 14, and followed it by playing at the May Fair Hotel in the evening.—Mr. F. H. Stead was a former Editor of the "Independent and Nonconformist" and Assistant Editor of the "Review of Reviews." He initiated the conferences with Mr. C. Booth which ended in the National Committee on Old Age Pensions, 1898.—Mr. H. G. Williams was Secretary of the Machine Tool Department, Ministry of Munitions, during the war, and after-

wards a Lieutenant in the R.A.O.C.—Major Cope became a Lord Commissioner of the Treasury in 1923. For some time he was a Director of the Albion Colliery Company, the Welsh Navigation Colliery Company, and the South Wales Electrical Power Distribution Company.—Mr. Duff Cooper is the only son of the late Sir Alfred Cooper, F.R.C.S., and the late Lady Agnes Duff, sister of the first Duke of Fife.—Commodore H. D. King was appointed to the "Drake" Battalion on the formation of the Royal Naval Division.



# Pioneer of Fifteenth-Century Discovery: Henry the Navigator.

FROM THE PAINTING BY GUSTAVE ALAUX. (COPYRIGHTED.)



MEDITATING ADVENTUROUS VOYAGES FOR HIS SHIPS IN UNKNOWN SEAS: HENRY THE NAVIGATOR, A PORTUGUESE PRINCE WITH AN ENGLISH MOTHER, AT HIS CASTLE NEAR CAPE ST. VINCENT.

Don Henry, Duke of Viseo (1394-1460), fifth son of King John I. of Portugal and Philippa of Lancaster, sister of King Henry IV. of England, was the real promoter of the adventurous voyages of discovery which marked the fifteenth century. At quite an early age he developed a strong taste for maritime discoveries. Having sojourned in Africa as Governor of Ceuta, captured by his father from the Moors, he obtained from the Arabs valuable information regarding the inhabitants of Central Africa and of Guinea. On his return to Portugal, he left the Court and retired

to Sagres, close to Cape St. Vincent, where the sight of the sea kept in mind his bold plans. Surrounded by sailors and cosmographers, he spent long days in meditation gazing at the sea, to whose immensity no bounds had then been set. He sent ships along the coasts of Africa, with orders to push ever further on. Owing to the enterprise of this Prince, since famous as Henry the Navigator, the Portuguese rounded Cape Non, formed colonies in Madeira and the Canaries, discovered Cape Verd, and advanced along the coast as far as Sierra Leone. Don Henry died at Sagres in 1460.





## WINTER.

FROM THE PAINTING BY C. W. SVENSSON. (COPYRIGHT OF "THE ILLUSTRATED LONDON NEWS.")



THE  
NIPPY TEN  
BRITAIN'S BEST  
LIGHT SALOON  
£250



ROVER  
10



# AT HOME AND ABROAD: ROYAL OCCASIONS; AND OTHER EVENTS.



THE KING OF AFGHANISTAN VISITS THE POPE: KING AMANULLAH (CENTRE, IN WHITE-PLUMED HEAD-DRESS) AND HIS SUITE (BEHIND HIM) IN A GROUP OF PRIESTS AND OFFICIALS AT THE VATICAN.



A SOVIET EXHIBITION IN BRUSSELS WRECKED BY BELGIAN UNIVERSITY STUDENTS: A COMMUNIST SURVEYING THE DÉBRIS, WHICH INCLUDED FRAGMENTS OF A BROKEN BUST OF LENIN.



THE AFGHAN KING AND QUEEN, WITH HER SISTER, IN WESTERN COSTUME: A GROUP ON BOARD THE "ITALIA," BEFORE LEAVING ALEXANDRIA FOR ITALY.



THE DUKE OF BRABANT (CROWN PRINCE LEOPOLD OF BELGIUM) BECOMES CAPTAIN IN THE FIRST (BELGIAN) GRENADIERS: ON PARADE AT THE CEREMONY.



THE DUCHESS OF BRABANT (LEFT), FORMERLY PRINCESS ASTRID OF SWEDEN, WHEELING HER BABY, PRINCESS JOSEPHINE, IN THE PARK AT BRUSSELS.



BOMBING BY U.S. MARINES AGAINST REBELS IN NICARAGUA (TO WHICH COUNTRY THE FIRST NON-STOP FLIGHT FROM THE UNITED STATES WAS RECENTLY MADE): AN AIR VIEW OF BOMBS BURSTING.



ROYAL SPECTATORS OF "THE BLACK JOURNEY" AT THE PLAZA: (L. TO R, IN FRONT) PRINCESS ARTHUR OF CONNAUGHT, THE DUKE AND DUCHESS OF YORK, MME. CITROËN, THE DUCHESS OF PORTLAND, M. CITROËN, AND THE PRINCE OF WALES.

The King of Afghanistan, while in Rome recently, had an audience of the Pope on January 12. The visit was of special interest, as Afghanistan is one of the few countries, if not the only one, which has no Roman Catholic subjects or missions. The Pope received the King in the Throne Room, and conferred on him the Order of the Golden Spur. King Amanullah subsequently visited the Vatican museum and St. Peter's.—A Soviet exhibition arranged by Communists in Brussels was raided on January 12 by a hundred students from Brussels University, belonging to a Fascist society known as Jeunesses Nationales. Having cut the telephones, they wrecked the exhibition, overturning furniture, destroying pictures and diagrams, and smashing to atoms a bust of Lenin.—Crown Prince

Leopold of Belgium, Duke of Brabant, was recently promoted from Lieutenant to Captain in the 1st Grenadiers. His marriage to Princess Astrid of Sweden took place in November 1926, and their little daughter was born last October.—The United States Marines operating in Nicaragua against General Sandino have used aircraft both for bombing and ambulance purposes. The first non-stop flight from U.S.A. to Nicaragua (1150 miles) was made on January 14.—The first English production of "The Black Journey," a film of the Citroën trans-African motor-car expedition, was given at the Plaza Theatre on January 16 in aid of the Lifeboat Institution, for which it raised £1000. The Prince of Wales, as President of the Institution, afterwards spoke from the stage.



ART IN THE THEATRE: A REVOLT AGAINST THE TYRANNY OF THE COMMONPLACE—BRITISH AND FOREIGN EXAMPLES.

REPRODUCED FROM "DESIGN IN THE THEATRE," THE SPECIAL WINTER NUMBER OF "THE STUDIO."

EDITED BY GEOFFREY HOLME; BY COURTESY OF THE PUBLISHERS, "THE STUDIO," LTD., 44, LEICESTER SQUARE.



AMERICAN ART IN THE THEATRE: A DESIGN BY JOSEPH URBAN FOR "DON QUIXOTE," ACT II, FOR THE METROPOLITAN OPERA, NEW YORK.



GERMAN ART IN THE THEATRE: A DESIGN BY ERNST STERN FOR THE BALLET, "DIE GRÜNE FLÖTE," AT THE DEUTSCHES THEATER, BERLIN.



ART IN THE DRESSING OF WAGNERIAN OPERA: A COSTUME FOR "LOHENGRIIN," DESIGNED BY F. FEDOROVSKY.



BY AN AMERICAN ARTIST EXPECTED BY REINHARDT TO "MATURE AS THE STRONGEST MAN IN THE THEATRE": "IMAGINATIVE PROJECTS FOR DANTE'S "DIVINE COMEDY," DESIGNED BY NORMAN-BILL GEDDES.



AN ITALIAN DESIGN FOR A STAGE SURROUNDED BY WATER, IN THE THEATRO: "A CONCEPTION FOR A TRAGEDY," BY ALBERTO MARTINI.



CONTINENTAL ART APPLIED TO REDEEM A CONVENTIONAL SETTING FROM THE COMMONPLACE: A GARDEN AND LANDSCAPE DESIGN BY DRESÄ FOR THE SECOND ACT OF "AIMER."



CONTINENTAL ART DEVOTED TO A SHAKESPEAREAN SETTING: THE THREE WITCHES IN "MACBETH"—A DESIGN BY K. STRÖM AND ROCHUS GLEISE, WITH REMARKABLE LIGHT-EFFECTS.



A BRITISH EXAMPLE OF DESIGN IN DECORATIVE STAGE DRESSES: A COSTUME FOR A DANCER, BY REGINALD LEEFE.



A BERNARD SHAW SETTING BY A BRITISH ARTIST: THE SERPENT SCENE IN "BACK TO METHUSELAH"—A REMARKABLE DESIGN BY PAUL SHIELVING.



THE DECORATIVE ART OF LAURENCE IRVING: A DESIGN FOR A BALLET COSTUME FOR "COLUMBINA" IN "A VENETIAN WEDDING."



BRITISH STAGE ART: A DESIGN BY POLLY HILL CLARKE FOR A COSTUME FOR EDITH EVANS IN "THE BEAUX' STRATAGEM."



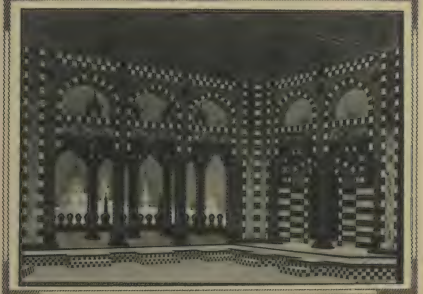
BRITISH ART IN THE THEATRE: A STAGE MODEL FOR THE REVIVAL OF SHERIDAN'S COMIC OPERA, "THE DUENNA," DESIGNED BY GEORGE SHERINGHAM, AND EXECUTED BY VICTOR HEMBROW.



ART ON THE BRITISH REVUE STAGE: A DESIGN BY DORIS ZINKEISEN FOR A COSTUME IN "ONE DAM THING AFTER ANOTHER."



A GARDEN SET, BY REGINALD BRILL: A NOTABLE EXAMPLE OF THE MOVEMENT FOR INTRODUCING ART INTO THE DESIGNING OF SCENERY FOR THE THEATRE IN GREAT BRITAIN.



A PERSPECTIVE OF STAGE SETTING FOR AN EASTERN BALLET, BY OLIVER BERNARD: A STRIKING EFFECT BY ONE OF THE FEW ARTISTS IN ENGLAND WHO ARE BOTH DESIGNERS AND SCENIC CRAFTSMEN.

The movement for making art prevail over the commonplace and conventional in stage scenery and costume, hitherto only partially successful, recently received a great impetus from the very interesting and beautifully illustrated special winter number of "The Studio," entitled "Design in the Theatre." It contains 120 plates (including 8 in colour) representing the theatrical work of the most noted artists, at home and abroad, with articles by Mr. E. Gordon Craig, Mr. George Sheringham, Mr. Charles B. Cochran, and Mr. James Laver, and a letter from Mr. Nigel Playfair, of the Lyric Theatre, Hammersmith. Mr. George Sheringham, who appeals to dramatic critics to "stamp on" bad scenery, points out that the conservatism of the average manager in the commercial theatre is the chief stumbling-block to improvement in this country. "Were it not (he writes) for the vision and educated taste of three or four men only, there would be no stage decoration in the professional theatres worth publishing books about. . . . What has been done to encourage the

new spirit of English design in the theatre is almost entirely the work of the leading producers of the time. But for Mr. Nigel Playfair's vision and courage Lovat Fraser might never have had his few years of brilliant achievement in the theatre (there was no one with like vision, alas, to coax Beardsley across the footlights). Mr. Granville Barker gave Mr. Norman Wilkinson and Mr. Albert Rutherson a splendid opportunity; while Mr. Paul Shielving has designed over a hundred productions for Sir Barry Jackson (himself a fine designer), and Mr. Ricketts' setting for 'St. Jean' was, within its convention, one of the most beautiful things seen on the London stage. For Mr. Cochran, Mr. William Nicholson designed his delicious 'Hogarth Ballet,' and Mr. Edmund Dulac drew his 'Cyrano' decorations; and for him, too, Miss Doris Zinkeisen and Mr. Oliver Messel have done excellent work. . . . England has now the finest school of theatre designers it has ever had, and . . . they are nearly all out of work!"



# THE EX-KAISER—BY HIS WIFE.

(As Told to George Sylvestre Viereck. Copyright by "The Illustrated London News" and by the North American Newspaper Alliance. All Rights Reserved.)

I HAVE shared the exile of Emperor William for more than four years, as his wife. I am probably the one who knows him best. While I spend two or three months of the year in Germany, our life at Doorn presupposes an intimacy unimaginable in ordinary married relations. The Kaiser seldom goes out. He is, to all intents, a prisoner. I hardly ever go out alone. We could not, if we would, avoid each other.

Intimacy of this type with an uncongenial partner would reduce any normal person to madness. It would

have been better for Germany if he had ruthlessly swept away the passive resistance that thwarted his plans, especially in the Foreign Office. His share in the military campaigns of the World War was far more decisive than appears from the memoirs of his collaborators.

The Emperor always welcomed suggestions tactfully made by competent persons. His mind was always open. He lent his ear to everyone capable of imparting information. It was not his fault that too often the information was coloured by deceit or by the desire to fawn upon the

Imperial master. The Kaiser never enjoyed parlour patter. It was not always easy, especially for women, to engage him in conversation. The fault lay mostly with those who could not understand his peculiarities. Underneath his vivacity lurks a deep fundamental shyness. This shyness has pursued him throughout his life. It is an inherited characteristic.

The princes of Germany, in spite of gossip to the contrary, were devoted to William II. I met German rulers after the *débâcle*. They were not disposed to make William the scapegoat for the fall of the Empire, although their own thrones tumbled after the Emperor's abdication. In Bavaria, Brunswick, Mecklenburg-Schwerin, barricades had been raised even before the ninth

of November. A madness seized our people. It was due largely to the under-nourishment of the war period.

The German revolution would have proved abortive, in spite of intrigue above and below, in spite of the battering of Allied armies and the bickerings of Allied propagandists with German defeatists, except for the hunger psychosis which deprived the German people temporarily of their reason. This seems to be the view of the Crown Prince Rupprecht of Bavaria. The Duke of Brunswick assumes a similar attitude. The same holds true in the case of Duke Carl Edward of Gotha. These men would be the first to blame the Emperor if he were responsible for the loss of the war and the loss of their crowns. The crash came not because of him, but in spite of him. Or, if he bears a share of the blame, his virtues rather than his weaknesses are at fault.

Hard work, physically and mentally, is the Emperor's salvation. Without hard work, his nature could not endure the enforced confinement at Doorn. He is not physically a prisoner. He could leave Holland, but where could he go, while Germany is barred to him? His active spirit is always engaged in some creative pursuit. Occasionally, he invites scholars to confer with him. But the expense of the trip and other complications limit such contacts. Hence study remains his chief occupation. He supplements his reading by correspondence.

Thus the Emperor, in his isolation, keeps abreast of the currents that sweep the intellectual life of his epoch. His memory is undiminished. It is never necessary for him to refer to a book of reference. He carries his encyclopædia in his head.

Religion is the Emperor's ultimate solace. His attitude toward religion has always been a controversial subject. Some said that he was too pious. Others recoiled with horror from his liberal interpretation of our faith. During the war the rumour spread that he was a victim of religious mania. This story, intensified after his stay in Holland, reached me by diverse channels. It was partly responsible for his hesitation to take my children to Doorn. The rumour proved baseless. Nevertheless, lies of this type continued to be repeated.

I can only say this: the Kaiser is a deeply religious man, a true believer. His faith has no taint of morbidity. William II. claims from God no special privilege. The humblest of his subjects cannot be more humble than the Kaiser. The Emperor is the most simple of men. The pomp with which he surrounded himself during his reign was not in response to his own need. It arose from the feeling that the seat of the government must be a central source of splendour and of joy. This view prevails in every monarchy. It is imitated in many republics. If the Kaiser had considered only himself, he would have cast off much of this splendour. He would much rather read a book than change his uniform several times in the course of one afternoon.

The initiated always knew how simply the Kaiser lived personally. Even when the Empire was at its height, even in his young manhood, the Kaiser was an example of moderation. He detested the gluttony of State dinners. He is equally modest in his clothes, needing little for himself. When he was on the throne, courtesy made it necessary for him to have a hundred uniforms for a hundred occasions. The Emperor's favourite suit consists of simple tweeds. He wears decorations because they symbolise things that are very real to him.

Our household, despite its simplicity, is expensive. The German Emperor, even in exile, cannot live like a pauper. However little he may need himself, he cannot, like Diogenes, inhabit a tub. He must comply with certain traditional standards. But the economies practised at Doorn would astonish people accustomed to more ample expenditures. The settlement with the Prussian Government has not made a material change in our financial condition. We practise the most rigid economy to make both ends meet. I am glad training and inclination enable me to assist in this. Not far from our home runs the River Rhine. With a spyglass we can follow its course. How often the Emperor's eyes longingly travel in this direction! Sometimes he sighs. How often his mind must dwell on past glories as the river rushes by!

The Emperor's regrets for the past are not tinged with personal bitterness. He curses neither his fate nor his foes. He forgives his detractors. What miracles the Emperor could have accomplished if his own people had understood him, if his far-sighted plans to ensure German greatness had met with a ready response! With advisers able to comprehend his real intentions, such a man could have moved mountains. But his advisers almost invariably misunderstood him. In some instances they lacked vision. The blindness of others was due to indifference. They shipwrecked his greatest plans with active or passive resistance.



THREE GENERATIONS PHOTOGRAPHED AT DOORN: THE EX-KAISER; HIS ELDEST SON, THE GERMAN EX-CROWN PRINCE; AND HIS ELDEST GRANDSON, PRINCE WILLIAM.

The Kaiser's first marriage—to Princess Augusta Victoria of Schleswig-Holstein—took place in February 1881. The Kaiserin died at Doorn on April 11, 1921. The ex-Crown Prince was born May 6, 1882, and married Princess Cecilia, Duchess of Mecklenburg-Schwerin, in June 1905. His eldest son, Prince William, was born on July 4, 1906. German Royalists regard him as a possible future Emperor.

breed constant irritations and quarrels. The atmosphere would be poisonous with mutual recriminations. The only outlet of a thousand inhibited impulses would be frequent emotional explosions. The Kaiser has led this prison existence for more than eight years. One half of these we have shared together. The harmony of our married life has been unmarred by the slightest discord. Our union is perfect. The Emperor's fate is harder than mine. He has been hurled from greater heights. He accepts his fate with humility. On the other hand, he does not pretend to cherish martyrdom. He is perfectly human.

In spite of the destruction of all his hopes, his shattered throne and his shattered faith in his advisers, he has not forgotten how to laugh. His laugh is not that of madness. It is not the guffaw of utter disenchantment or the dry cackle of cynicism. It is cheerful. The Emperor's spirit rises above his disappointments. If the world knew him and understood him, it would judge him differently. The world never knew him. It never understood him. He remains incomprehensible, not because his character is complex, but because it is so amazingly simple. That, in a nutshell, is the secret of his psychology. Possibly the inheritance of certain English characteristics from his mother increased the difficulties between himself and his advisers. His point of view was not purely Continental. Neither was it British. He never forgot the traditions of his house. He always remembered that he was the Caesar of the Germans.

"I am afraid," he once said to me, "that the two strains in my blood make me a riddle both at home and abroad. The Germans contended that I was too English. The English, on the other hand, complained that I was too German."

All those who have met the Kaiser personally admit his power to charm. Like most truly great men, he is candid. His candour startles. It even provokes scepticism. The Kaiser possesses not only a sense of humour, but a lancet-like wit. Men of his temperament rarely lack a sarcastic vein. His sarcasm, however gentle, has turned friends to enemies. At times the Kaiser's temper may gallop away with him. That is the penalty of most sanguine natures. His very generosity, once betrayed, turns to anger. He who is quick to laugh is equally quick to take offence. But he is also quick to forgive.

When the crown came to William II., it was always a crown of thorns. During the thirty years of his reign, he carried the heaviest responsibilities without complaint. He laboured without relaxation. He possessed, and he still retains, the ability for quick, intuitive judgments. His verdicts, while given without hesitation, were never "snap" judgments. His intuition was more often right than the deliberate cogitation of the elder statesmen. Would to God he had trusted his judgment more often than theirs!

The publication of the Kaiser's marginalia on State documents has shown how often his judgment was sounder than the policy adopted by his Government. It would



THE EXILED KAISER AND HIS SECOND WIFE: WILLIAM II. AND PRINCESS HERMINE.

The marriage of the ex-Kaiser and Princess Hermine of Reuss, third sister of Prince Henry XXIV. of Reuss, took place in the lodge of Doorn House on November 5, 1922. The Princess was born in December 1887, and was first married to Prince John George of Schönau-Carolath, who died in April 1920. By that wedding she had three sons and four daughters. The ex-Kaiser was born on January 27, 1859.

I married the Emperor William II. to share his exile and his sorrow. I did not marry him with the hope, however remote, of wearing some day the crown of Augusta Victoria. I shall be content with my fate if I can lighten the burden of banishment, if I can give to the Kaiser the devotion temporarily denied him by his misguided people. Crowned or uncrowned, he is my Emperor and King.

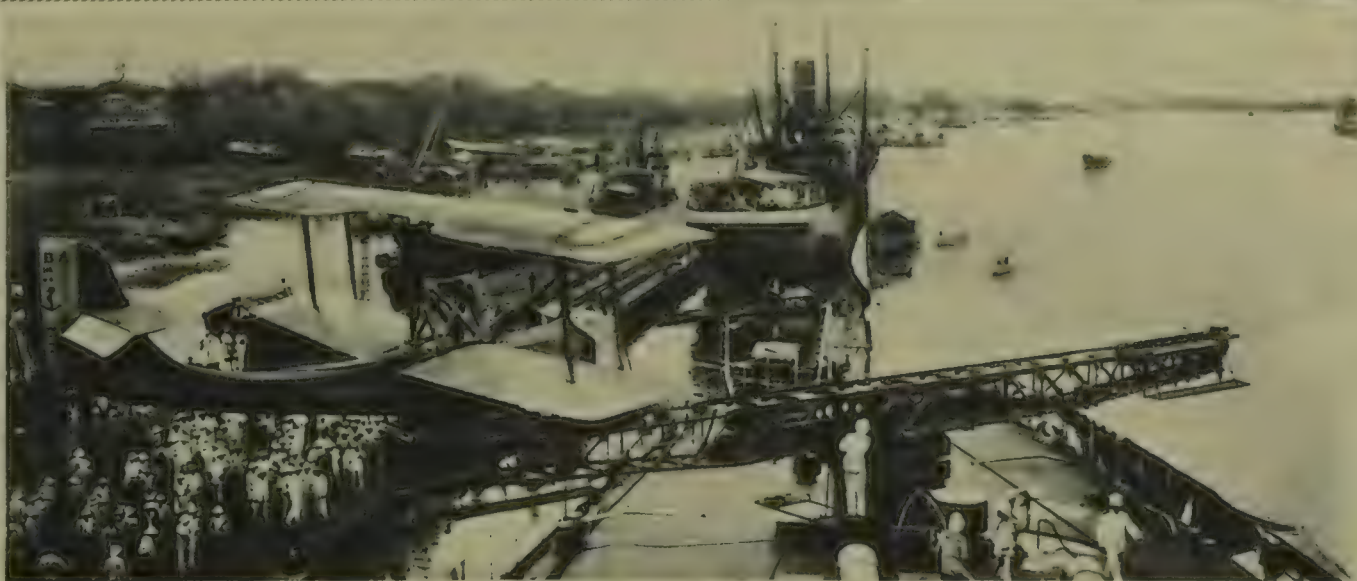


## SEAPLANE-LAUNCHING FROM SHIPS BY CATAPULT: FRENCH TESTS.



MADE FAST ON THE DECK OF THE FRENCH CRUISER "PRIMAUGUET," DURING A STORM OFF THE CANARIES: A SEAPLANE LASHED TO ITS CATAPULT, WHICH CAN DISCHARGE IT, BY MEANS OF COMPRESSED AIR, WITHOUT THE NECESSITY OF STOPPING THE SHIP.

PREPARATIONS FOR THE LAUNCH OF A SEAPLANE BY CATAPULT: THE MACHINE IN POSITION ON THE CATAPULT, ABOARD THE FRENCH CRUISER "PRIMAUGUET," AT HAIPHONG, IN THE TONKING PROTECTORATE, IN THE PRESENCE OF THE GOVERNOR-GENERAL.

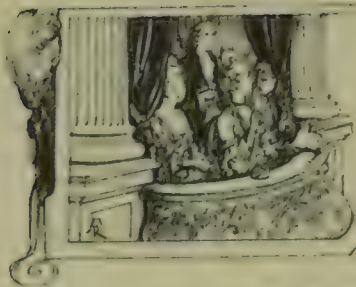


THE ACTUAL MOMENT OF LAUNCHING: THE SEAPLANE DISCHARGED BY THE CATAPULT (SEEN ON THE LEFT) AT A SPEED OF ABOUT FIFTY-SIX MILES AN HOUR FOR SOME FIFTEEN YARDS, AFTER WHICH IT PROCEEDS UNDER ITS OWN POWER.

Catapults for launching aeroplanes are becoming more general in Naval air services. During the war various devices were tried on a line-and-windlass system, but none was actually used in fighting. After the war, the Americans produced a satisfactory catapult worked by compressed air. The seaplane was attached to a special carriage that slid along a kind of gun-barrel, impelled by the expansion of compressed air. At the end of the barrel the carriage was checked by buffers, and the catches attaching the seaplane to it were simultaneously released, thus leaving the seaplane free to take the air. The drawback is that the ship must carry special machinery to compress the air

charge, and after one seaplane has been launched, some time is needed to compress the next air charge. By 1924 the Americans had devised an explosive catapult using ordinary gunpowder. The catapulting method has various advantages. When an aeroplane leaves an aircraft-carrier's deck under its own power, the ship must be turned head-to-wind, but a catapult can be swivelled in any direction, so that no change of course is necessary. The particular tests here illustrated were made recently on board the French cruiser "Primauguet," during her tour round the world. Airman-Lieutenant Demougeot made many flights. The catapult was of compressed-air type.





# The World of the Kinema.

By MICHAEL ORME



## THE STAR SYSTEM.

AN interesting item of news in a recent number of the *Cinema* concerns a mystery gathering of film-producers and theatre-owners which is reported to be in progress in Los Angeles. One of its main purposes, we are told, is to put a stop to the "big name" attraction held out to the filmgoing public. The kinema magnates, who have come together from all parts of America, seem determined to oppose the present "featuring" of stars, as well as the kind of presentation solely designed to add sensational interest to the film. In short, they desire to rely on the film itself *pur et simple*. They desire, I imagine, even more ardently, a reduction of the stars' huge salaries! Logically, such a reduction must eventually be the result of their campaign, should it prove successful. But will it? The staggering figures published from time to time as the authentic amount paid to this or that film artist must undoubtedly be a thorn in the flesh of the film-magnate. They are, at any rate, a very real grievance to the smaller fry of the studio, whose salaries are microscopic compared with those of the star. A levelling-up of salaries is certainly a consummation devoutly to be wished, but at the present moment almost Utopian in its remoteness.

In facing the question, one is compelled to ask oneself why the public flocks to see certain films and neglects others that are equally good, if not better? In what way is the filmgoer guided in his visits to the kinema? Chiefly, I think, by the name of the "star" appearing in the cast of the film, and to some degree by the title of the particular picture; in a far lesser degree by the opinions of the Press on the quality of the picture. For, whilst public discrimination is gradually growing, it is a discrimination in verdict, not in selection. And that is not entirely the fault of the public. It is impossible, except in a newspaper devoted wholly to the interests of the kinema, to report on all the films released even during one week, let alone to give them critical consideration. Speaking generally, only the more important films, presented at leading kinemas for an exclusive run, before their release to all picture-theatres, can hope to earn the

by week. Nor is criticism immediately after the "trade-show" a help to the public, since the picture criticised will be held up for months before it reaches the patrons of the picture palaces, unless it is secured



FROM A FILM WHOSE GALA PRESENTATION THE PRINCE OF WALES PROMISED TO ATTEND: THE SULTAN BARMOU OUTSIDE HIS HOUSE AT TESSAOUA—FROM "THE BLACK JOURNEY," A RECORD OF AN EXPEDITION FROM ALGIERS TO THE CAPE. At the suggestion of the Prince of Wales, the first presentation in England of the film "The Black Journey" was given in aid of the Lifeboat Service, at a gala performance at the Plaza Theatre, on January 16. His Royal Highness promised to attend in his capacity as President of the Royal National Lifeboat Institution. The record is of the Citroën Motor-Car Expedition across the length of Africa, from Algiers to the Cape.

by one house for the exclusive season to which I have referred. As for the floodtide of films sweeping through the country after their general release, who of the lay public can hope to discover their individual claims to merit? How can Mr. X of Xboro pursue a policy of discrimination and elimination regarding his visits to his local kinema with its twice-weekly changes? He can but hope that the powers in control of that kinema exercise discrimination for him—an optimism not always rewarded.

For the rest, if he selects at all, he goes by the name of the stars and the nature of their work. I suppose it is in the very phrase I have used—"if he selects at all"—that the members of the conference see their chance of squashing the star system. They reckon with a public that will go to see everything and anything. It is useless to deny that such a public exists, though I like to think, and honestly do think, the more thoughtful type of filmgoer is growing in numbers. People often say to me: "I've seen such rubbish at the kinema lately that I've given up going." But if they really like the drama of the screen they will resume their visits and try to find out more about the pictures beforehand. There is the thin end of the wedge. For their demand will in the long run create a greater supply of information. That will be the moment for this anti-"star" campaign. Until then, better the guide of the artists' names (plus the advantage of their drawing-power) than no guide at all.

## "EASY VIRTUE."

"Easy Virtue," finely directed though it is by Alfred Hitchcock, is another example of the stage-play that should have been left in the field whence it was plucked. Noel Coward's drama of the exotic flower transplanted to the alien and hostile atmosphere of the "County" had its big dramatic moments, but how much they depended on Mr. Coward's nervous and brilliant dialogue is apparent now that we get it reduced to captions. Not that the captions are at fault. They are, indeed, singularly well found. Nothing could be better than the heroine's last defiance, when, after her second divorce, she confronts the Press-photographers with the words: "Shoot—there is nothing left to kill." The terse line summed up the whole tragedy of the beautiful *déclassée*. But, as it happens, this is in the nature of an epilogue, and

in it, as in the prologue, lies the most interesting part of the picture. Larita's earlier history, the circumstances that lead up to her exile on the Continent as the notorious Mrs. Filton, are developed with Mr. Hitchcock's customary sense of drama and eye for a fine screen situation. Here he was free to go his own way, and he has taken it with authority. Later, the whole thing seems to get flatter. The family of Larita's young husband, his formidable "County people," are quite ordinarily pleasant, the bored Larita extraordinarily exacting, the whole somewhat colourless. Not until the climax of events, with Larita pluckily facing facts and expressing herself, as her nature dictated, sensationally, do we feel the earlier grip re-established. Here too, as in the opening scenes, Miss Isabel Jeans, playing Larita, is most sure of herself, most definitely in the skin of the character. Both producer and artist appear to feel the need for more vigorous action in those scenes which were actually lifted from the stage-play.

## "THE FORBIDDEN WOMAN."

A spy-story of unusual strength and with a commendable absence of sentimentality in the portrayal of the central figure, played—and extremely well played too—by the elusively lovely Yetta Goudal. An Arab girl, Zita, marries a French officer whose ready sympathy she has secured by means of a ruse. The impressionable Frenchman is far from suspecting that his adored wife is a spy in the service of the Arabs. He is ordered to Paris on an important mission; his wife pleads with him, and is allowed to follow. On board the liner she meets a famous young violinist. Result—love at first sight and a delirious midsummer dream. When Zita gets to her husband's home in Paris, the dream is rudely shattered, for the hero of the boat proves to be her husband's younger brother. The sequel of the story takes us back to Morocco and to the passions of its hot-blooded people. Zita carries out her orders as a spy, but fastens suspicion on to the young violinist, now expiating his sins as a private in his brother's regiment. Though he still loves her, his lips are sealed. Though she still loves him, his silence drives her to madness and to revenge. Thus do these two young people torture each other, until, in the end, love conquers and Zita saves her



FROM THE FILM "THE BLACK JOURNEY": A WHITE NEGRO OF THE SONGO RACE.

distinction of serious criticism. Others are sometimes briefly commented on, but by no means in all the papers. Therefore, the filmgoers have not yet acquired the habit, even in London, of seeking for information about the film they intend to go and see.

It is futile to expect of the ordinary kinema visitors a diligent search of the newspaper columns and a knowledge of the days on which their pet paper will publish film news, in order to find out the merits or demerits of an entertainment that changes week



FROM THE FILM "THE BLACK JOURNEY": A HAZENA WITCH DOCTOR.

lover's life by confessing herself a spy. The two brothers are brought together again as they wait in agony within the barracks for the rattle of rifles without. A curt order in the barrack yard and the crash of musketry. The two men shudder, their hands seek each other as they realise that the woman they both loved has paid the appointed price. Mr. Paul Stein, the producer, has shaped his material into a strong and picturesque play, and under his direction the trio mainly responsible for the drama—Jetta Goudal, M. Varconi, and Joseph Schildkraut—rise to their many opportunities for emotional acting.



# CONCERNING ART: WEST AFRICAN; ULTRA-MODERN; AMERICAN.



A REMARKABLE "FIND" IN A SUBURBAN LONDON MARKET: A MANCALA BOARD FROM WEST AFRICA—ONE OF THE MOST ELABORATE KNOWN.



DETAIL OF THE MANCALA BOARD: CARVED FIGURES FROM THE "FIND" WHICH CAME FROM THE WEST COAST OF AFRICA TO A SUBURBAN MARKET.



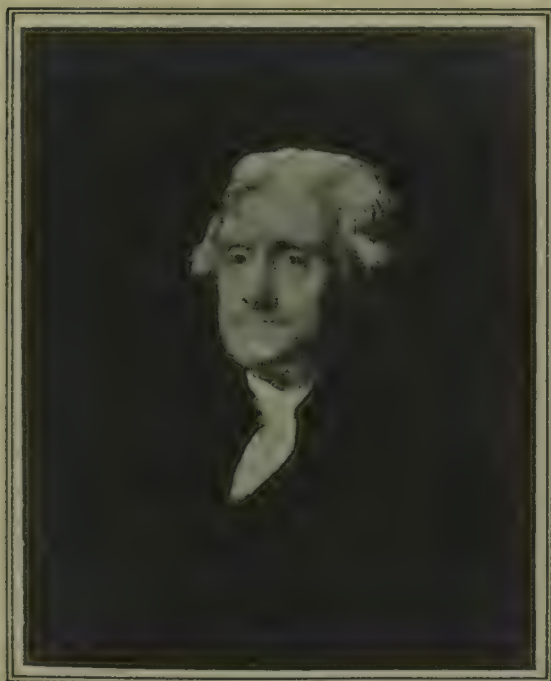
A CHURCH DESIGNED IN THE ULTRA-MODERN MANNER: THE PULPIT (LEFT) AND OTHER DETAIL OF THE NEW ROMAN CATHOLIC CHURCH AT NEU-ULM, BAVARIA.



STRONGLY SUGGESTING A STAGE-SETTING RATHER THAN PART OF A SACRED BUILDING: THE CHRISTENING CHAPEL OF THE ROMAN CATHOLIC CHURCH, NEU-ULM.



MODERN ART IN A MODERN CHURCH: THE ALTAR IN THE GUARDIAN ANGEL CHAPEL OF THE REMARKABLE ROMAN CATHOLIC PARISH CHURCH AT NEU-ULM.



RECENTLY ARRIVED IN THE U.S.A. FROM SCOTLAND: THE "EDGEHILL" THOMAS JEFFERSON—BY GILBERT STUART, THE AMERICAN ARTIST.



SOLD TO THE UNITED STATES, WITH ANOTHER WASHINGTON PICTURE, FOR ABOUT \$18,000: "WASHINGTON AND HIS MOTHER."



SOLD TO THE UNITED STATES, WITH THE "WASHINGTON AND HIS MOTHER": WASHINGTON—BY JOHN SINGLETON COPLEY.

The Mancala board illustrated was recovered from a "miscellaneous" stall. It is 23 in. long, 9 in. wide, and 4½ in. high, and it is carved from a single piece of wood. Mancala, it may be added, is the generic name for a game met with all along the West Coast of Africa under several names and in various forms. It is played with beans, beads, or other small objects, and the essential feature is the passing of the beans from bowl to bowl.—The portrait of Thomas Jefferson, third President of the United States, which is given on this page, was painted from life by Gilbert Stuart, and is known as the "Edgehill" portrait, from the fact that it was inherited by the Randolphs, of Edgehill, Keswick P.O., Albemarle

Co., Virginia. It has just arrived in America from Scotland, having been purchased by the Babcock Galleries, East Fifty-Seventh Street, New York. The last owner was a great-great-nephew of Jefferson, and until now it has always been in the possession of a member of the Jefferson family.—The Washington pictures—one of them found in the lumber-room of an old house in the North of England; the other bought from a farm house at Goldhanger, Maidon-on-Sea—have been sold to the city of Washington by the King's Galleries, Chelsea, for about \$18,000. The first, "Washington and his Mother," was presented by the American people to Joshua Nunn, one-time Vice-Consul General of the United States.





We begin here a new series of articles by Mr. Arthur Hayden, the well-known connoisseur, designed to interest the amateur collector and afford guiding principles in the acquisition of antiques of various kinds for an artistic home. Among the subjects to be treated in future articles are English furniture and china, glass, lacquer, pictures, old

prints, tapestry, and clocks. Mr. Hayden, we may add, is the author of nine volumes in the well-known "Chats" series for collectors.

THERE are moments when one stands abashed in the presence of a great collection representing the life-work of an exquisite connoisseur. The extreme fastidiousness of selection tells its own message. Examples of a period stand out as representative of the supreme moment in ideality of artists or craftsmen. The ordinary collector, the jaded visitant to fashionable auction-rooms, or the diligent student who knows his European museums, may suddenly find himself confronted with some-

thing so superlatively startling as to make him catch his breath. He has come face to face with exquisiteness where rejection has refined the ordinary, till "not the greatest chymist can presage there is a mixture of alloy."

Whole schools where examples are scattered broadcast find in one specimen the very culminating point which determines their exact position in the realm of collecting. There should be no confusion of ideas as to the value of exquisiteness as a leading star in guiding taste towards beauty, delicacy, and excellence. The term once bore a sinister meaning as well as the true one. An "exquisite" was in Dr. Johnson's day a fop over-nice in dress. The learned Doctor's definition, "consumedly bad," which he illustrates thus—"with exquisite malice they have mixed the gall of falsity and contempt," may still run its course. There are still those who believe that exquisiteness has an affinity to the esoteric, and that it is only given to the few to carry on traditions; or perhaps it might be better said that the concealed and narrow outlook of many moderns tends to develop into mutual-admiration coteries which are suicidal.

Let it be granted that to be exquisite may indeed have a sinister meaning. It may be confined to limited editions, to plays forbidden by the Censor, and it may mean art leading to tortuous paths. It may wander so far from tradition that it strays into inchoate tracks that are almost barbarous. Whereas exquisiteness is something far more subtle; it is concerned with the main stream of art, and in its acquisition it offers the greatest and most wonderful results that man has achieved throughout the ages. Of all greatnesses in collecting, his is the greatest who bursts suddenly upon an astonished art world with rarities never before known, and offers a profusion of gems collected from the four corners of the earth under great expert advice. He has elected to become a specialist in a period, be it furniture, be it china, or be it a school of Old Masters. Silently, secretly, guardedly, he and his advisers and agents move towards an end. The Pythagorean distillation into a quintessence beyond the four elements is his,—the result of trained instinct and exclusive vision in the recognition of masterpieces unseen by the common

## THE FINE ART OF COLLECTING.

### I.—EXQUISITENESS IN COLLECTING.

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," "English China," "Old Furniture," etc.

crowd of collectors or the whole world of fashionable dilettanti.

It is interesting to reflect upon what great collections have been dispersed, really great by reason of the intensity of expertise which has gone to their accretion. One supposes that it is the joy of the auctioneer and the delight of the rival collector to realise that the whole fabric has to be builded again. So one day ever so many years hence almost the same collection will be gathered together after the same failures and the same triumphs. The great collectors of yesteryears are forlorn as a memory; they "come like shadows, so depart." We forget the Peel Collection, purchased by the Government in 1871 for £70,000, with its celebrated gems of the Dutch and Flemish schools enriching the National Gallery, with its masterpiece of Rubens, the "Chapeau de Paille," which, by the way, is not a straw (*paille*), but a black beaver hat.

As to increases in value, one reads with a provoking impulse: "Thirteen years since, my father bought three drawings of Mr. Vokins the dealer, for which he paid 110 guineas; they were by David Cox—viz., 'The Valley of Clwyd,' 'Green Lanes in Staffordshire,' and 'The Hayfield.' After enjoying them for twenty years, I regret to say my father was induced to part with them to Mr. Quilter, the

Bonington's "The Fishmarket, Boulogne," and "The Grand Canal, Venice," sold for 3000 guineas each, and the same sum was paid for Reynolds's "Contemplation," the portrait of the Hon. Mrs. Stanhope. But his "Kitty Fisher," the celebrated actress, with doves, only brought 735 guineas.

Leaving things forgotten and coming to the twentieth century, it should be postulated that exquisiteness should take wings and embrace the modern. The hall-marking of time has afforded the ordinary collector a standard. But contemporary art should have the scales of justice applied. Happily, there are wealthy and discerning collectors as well as museums who are "laying down wine" and are buying great modern art in engraving, in pottery, in furniture, and in pictures. To give names would create a vogue, and vogues in art are abhorrent. It is usually when an artist is dead that there is a demand for his work. Exquisiteness then comes in as one of the chief mourners.

The collecting of unworthy objects is where the exquisitely sinister holds a place. There are persons who have specialised in unlovable shrimp-pot lids and Baxter prints; these are cases in point. There are those to whom the bizarre, the odd, and the foolish have made an appeal. Such collecting disturbs the serenity of art; it is not exquisite in its selective range. It holds a mirror to absurdity and it comes near imbecility.

Exquisiteness in collecting has a fragrance above and beyond ordinary planes. It represents always the greatest and best that man has produced in art. It is found in the select gallery of Rembrandts at the Rijks Museum at Amsterdam; it lies beneath the domes of cathedrals in Italy, where shining saints uphold the Madonna. The Prado and the Louvre hold their own triumphs. The Mond Collection at the National Gallery and the new Iveagh bequest are indications of intensive selection. In the Uffizi Gallery at Florence the torch still burns. From Damascus to Mecca great mosque lamps twinkle and encompass with exquisite form lights that may never go out.

The public galleries and the royal collections of England offer something that is unequalled in its brilliance. The Jones Bequest at the Victoria and Albert Museum obviously was carefully selected under expert guidance. The Wallace Collection equally affords a striking instance where only the finest examples were brought under the notice of Sir Richard Wallace by dealers of European distinction. As a private collection bequeathed to the State it stands superlative as a treasure house of masterpieces, whether in furniture, in pictures, or in china. Cabinets and tables are worth their thousands. Marbles, bronzes, ivories, goldsmith's and silver-smith's work are represented at Hertford House as superb in their own fields and denoting the exactitude of their collection.

The exquisiteness of a trained mind to secure the exact specimen as an ideal must govern all collections which come forward as everlasting triumphs. The expending power of museums is limited. The indefatigable industry and the wonderful power of acquisition are in the hands of princes of commerce, who, with especial guidance, may win great possessions which enable them to endow galleries with treasures that Kings may envy.



THE EXQUISITE IN FURNITURE: A FINE UPRIGHT SECRETAIRE IN MARQUETERIE, BY JEAN FRANÇOIS RIESENER, THE CENTRAL PANEL SHOWING A COCK WITH THE CADUCEUS, A SNAKE, BANNER, AND SYMBOLIC INSTRUMENTS.

By Courtesy of the Wallace Collection.

accountant, for 1250 guineas, and they were resold at Christie's in 1875 for the fabulous sum of six thousand and forty-seven pounds ten shillings." For "The Hayfield" the artist received fifty-six guineas in 1850. When the Quilter Collection was sold at Christie's in 1875 "The Hayfield" brought £2950.

As to past collectors dead and gone, who nowadays remembers the gallery of M. Schneider of Paris, dispersed in 1876, bringing for those days the great sum of £52,000? A Hobbema was bought for the Antwerp Museum for £4000. Another canvas, "The Interior of a Dutch Mansion," by De Hooze, fetched £5400, and "The Prodigal Son," by Teniers, sold for £5200.

The Novar Collection has no meaning nowadays. It was formed by Hugh Munro, the friend of Turner. It was sold by auction in 1878. Never were so many Turners put under the hammer. "Modern Italy" brought 5000 guineas; "Van Tromp's Shallop at the Entrance to the Texel, 1645," realised 5200 guineas; Turner drawings, "Chain Bridge over the Tees," sold for 1420 guineas; "Knaresborough," for 1160 guineas, and "Lowestoft," for 740 guineas. Sir Joshua Reynolds was not so great in 1878 as he is in 1928.



THE EXQUISITE IN CHINA: A BEAUTIFUL CHELSEA VASE (NO. 825 IN THE JONES BEQUEST).

By Courtesy of the Victoria and Albert Museum.



# Have you tried the 'Ivory' tip?



"Oh, doesn't it look smart — so white and smooth and shiny!"

"Now put it between those provoking lips of yours, light up, and see how jolly it feels."

"It's certainly built for comfort. And it's the first tip I've met that you can't taste."

"You could actually light this cigarette tipside down, and still it wouldn't taste any different. That shows how pure the 'Ivory' tip is. . . Any complaints about the cigarette?"

"My dear man, who could ask for anything better than a De Reszke?"

## DE RESZKE

Virginias — 10 for 6d.

*'Ivory'-tipped  
or Plain*

20 for 1/-  
50 for 2/6



# LUXURY FURNITURE IN A FLOATING "HOTEL." MAGNIFICENT DECORATIONS ON BOARD THE NEW BRITISH MOTOR-VESSEL, "BERMUDA."



THE LOUNGE ABOARD THE "BERMUDA": A HANDSOME COLONNADED ROOM PROVIDED WITH SIX-SEAT RECESSES AND APPROPRIATE FURNITURE FOR AFTERNOON TEA.



THE SWIMMING POOL IN THE "BERMUDA": A CLASSIC BATH IN GRÆCO-ROMAN STYLE: WITH DORIC RED MARBLE PILLARS SURROUNDING A SUNK PLATFORM.



WITH FURNITURE DECORATED IN CHINESE STYLE, AND AN ORIENTAL RUG: A DOUBLE-BEDDED ROOM IN ONE OF THE CABINS DE LUXE ABOARD THE "BERMUDA."



WITH THE WALLS LACQUERED AND PAINTED IN THE CHINESE MANNER: THE SITTING-ROOM IN A CABIN DE LUXE WITH ITS COSY "FIRE-SIDE."



LIKE A GARDEN TERRACE OF OLD SPAIN WITH ITS "FLAGSTONE" FLOOR AND PLASHING FOUNTAIN (LIT AT NIGHT WITH COLOURED LIGHTS): THE CHARMING SPANISH CAFÉ IN THE "BERMUDA."



THE ATMOSPHERE OF AN OLD ENGLISH MANSION ABOARD A MODERN LINER: THE TUDOR SMOKE-ROOM IN THE "BERMUDA," WITH ITS SOLID TIMBERS, OAK PANELLING, AND MULLIONED WINDOWS.

The 20,000-ton "Bermuda," the latest large British motor-vessel, was recently completed by Messrs. Workman, Clark, of Belfast, for the New York-Bermuda service of the Furness Line. Passengers may easily imagine themselves in one of the great hotels of London, Paris, or New York. Credit for its perfection of comfort and taste is due to Messrs. Hamptons and Sons, Ltd., of Pall Mall East, the well-known London furnishing firm who, under supervision of the architect, Mr. A. McInnes Garden, F.L.A., executed all the interior work, panelling, decoration, and furnishing of the first-class public rooms, gymnasium, and cabins de luxe. A striking innovation in a liner is the "Spanish Café," resembling the patio of a Spanish villa, with its fountain playing. The balcony lounge has six-seat recesses on each side, with appropriate furniture. The men's smoke-room is a solid, heavily moulded Tudor room with well-carved arches. The stone-mullioned windows have leaded glass enriched with Tudor heraldic devices in colour. The oak-panelled walls and stone fireplace inglenook help to enhance this comfortable atmosphere of an Old English country mansion. The cabins de luxe are fitted with every

possible device for ease and restful comfort. One suite, decorated in the Chinese manner, has walls lacquered in gilt and black, and Oriental carpets. Another suite is in green lacquer. Each apartment has a loud-speaker installed. The finishing touch to these luxuries is the swimming-bath designed in the Græco-Roman manner, with Doric red marble pillars surrounding a sunk platform.





The Town has decided that "Hamlet" is slow  
And prefers to see "Nora from Nice":  
All flock to the Zanzibar Hottentots' show  
Where the crowds are controlled by police.

Drawn and coloured by D Zinkeisen and dedicated, with permission,

# THE QUEUE

'Tis the vogue to applaud poor productions as hits.  
And with blessings from Broadway we're showered.  
If our playwrights are bold we absolve them as wits  
Though our latter-day Congreve's a Coward.

to John Walker Esq., distiller of Fine Whisky, Kilmarnock, Scotland



## THE SECOND DESTRUCTION OF ROME.

(Continued from Page 92.)

members, there were so many different conditions to be fulfilled at Rome that the introduction of any new elements was very difficult. Besides this, population increased much more slowly than it does to-day, a fact which helped to render the laws of admission to the governing classes more rigid. Whereas in all modern States the number of officials grows more rapidly than the State and its functions, in Rome, once the Republic was caught up in the wheels of world politics, it was just the contrary. The Empire tended to grow more rapidly than the officials destined to govern it. All serious people knew this, and they were consequently afraid of conquests and of extensions of territory which would increase the disproportion between their task and their strength. There was, indeed, one moment in which it seemed that Rome would be destroyed by this disproportion.

But this rigidity of the classes, which is the key to all ancient history, becomes an incomprehensible mystery to us, who are accustomed to classes which are increasingly supple and expandable. Writers and thinkers of note have deplored the facility with which the modern State admits all classes to higher education and to power, and they show us the inconveniences resulting from that facility. These writers and thinkers, in fact, demand a social organisation like that which existed in Rome, where it was not sought to multiply political officials, but rather to have them of a certain standard. But they have not been much listened to, and I do not know whether they themselves always realise that such rigidity of requirements would imply a considerable diminution of power in modern States. A State like ancient Rome could not increase its armies, its colonies, and the provinces it undertook to govern at the pace at which a modern State can do so. If Rome, at any moment of her history, had been required to make a military effort as intense and rapid as that which was made by so many States, both great and small, between 1914 and 1918, she would have perished.

I have cited this example because it is one of the clearest. But it holds good concerning all the life of the ancients, even in their literature and art. The ancients sought in art and literature a perfection whose standard becomes daily more mysterious for us. Some isolated, refined spirits are still able, by an effort of imagination and research, to grasp that mysterious standard of perfection and cause it to live again in their minds. It would, however, be absurd to pretend that all cultivated men are initiated in that kind of mystic aestheticism: they would require much more peaceful surroundings than those in which we live.

In fact, it is not so much a matter of the existence of a luxury culture which is called in question, but rather

that of its form. The modern world also requires a luxury culture; but it must create a culture adapted to its needs. It cannot continue to find that luxury culture in the study of two civilisations the profound spirit of which it daily disowns by its actions. Are we to conclude that Greece and Rome are about to disappear from our culture? That is not the conclusion which necessarily springs from the preceding considerations. If Greece and Rome can no longer be the model which we must endeavour to reach, they can still render us an immense service by becoming a sort of ideal antithesis to what we are, and consequently a kind of mirror in which to discover our weaknesses.

All civilisations have weaknesses, which cause them to suffer and sometimes destroy them if allowed to act too freely. To keep down the destructive action of such weaknesses is one of the most important tasks of the directing classes. A civilisation is strong or weak according to whether its directing classes know or do not know how to fulfil this task. But to fight its weaknesses, it must know them; and it is impossible for an epoch to discover them by shutting itself up in self-contemplation. To arrive at self-knowledge an epoch requires a variety of models with which to compare itself.

Just because our civilisation tends in all its efforts towards the unlimited, and that its great strength and great weakness lie there, it would be useful for it to have the models of the two limited civilisations always before its eyes. It is by gazing into this mirror that we can acquire the consciousness of the contradictory tendencies which are disturbing the depths of our epoch, and of the responsibility which is imposed upon us by the immensity of the forces which we can employ. The ancient civilisations were much weaker than we are. They created much more slowly and with greater difficulty; but they also destroyed much less. If one could make up the statistics of all the persons killed in the wars which were fought from the foundation of Rome till 1914, I doubt whether one could make up the ten millions of men killed in the four years of the World War. In proportion as the forces at our command increase, our responsibility grows greater, for errors may have incalculable consequences.

In this sense the study of antiquity, and even of all our past up to the French Revolution, could render us great services, different but no less useful, than those which it rendered to Europe from the sixteenth to the eighteenth century. For the last fifty years, governments, industry, science, commerce, art, and literature work for hardly anything but to satisfy the growing aspirations of the middle and popular classes towards well-being, luxury, culture, security, and peace. By their diffusion among the masses and by their intensity, these aspirations are an unprecedented phenomenon in the history of the world.

Everything is subordinated everywhere, in Europe as in America, in Republics as in Monarchies, to the necessity of satisfying them. And as, in order to satisfy them, enormous production is required, industry, agriculture, commerce, exportation have become a preoccupying obsession, a kind of fever of our epoch. But we cannot live exclusively on that fever. Life is a balance: between opposing forces, which man's will must maintain. A profound knowledge of the past from which we come ought to help us to maintain that vital balance in the midst of the recurring agitations of our time.

## THE FELLĀH AND THE FELLĀHEH.

(Continued from Page 90.)

is observed in the following way. Early in the morning a bunch of onions, or a single onion, is hung up above the house-door. The owners of the house, more especially the women, may smell the onions before hanging them up. I was told," says Miss Blackman, "that in some parts of Upper Egypt, the onions, after being hung up, are squeezed or beaten with a stick, so that the juice from them may fall on the threshold. I have also been told that this custom is observed because it is believed to make people strong. I have heard, moreover, that in other parts of the country on the night before the festival people hang a bunch of onions over the places where they sleep. Early on the following morning each person on rising immediately takes his or her bunch of onions, smells it, and then throws it over his shoulder, after which he walks out of the house without looking back. My informant said it is believed that all evils are thus thrown away." With which compare: "It is interesting to note that virtue was evidently attached to onions in ancient, as it is in modern times, for persons who took part in the procession round the walls of Memphis at the annual festival of Sokar, the funerary god of that city, had onions hung round their necks. People also tied onions round their necks on the night preceding this festival."

Further: analogies in agricultural implements, methods of drawing water, baking, pottery-making, brick-making, building, basket-making, weaving, and the like are everywhere evident. There is no need to enlarge upon them here. Enough has been quoted to show that Miss Blackman's book is of exceptional interest. It must be pointed out also that it is by no means confined to survivals. Much else is of unquestionable merit and equally engrossing. Altogether: a work that will more than satisfy the expert, will fascinate the layman, and will be of ever-increasing importance as the telephones, the motor-cars, and the rest not only drive away the *afarit*, but "civilise" the *fellāhin*.  
E. H. G.



ROME: GRAND HOTEL—HOTEL EXCELSIOR.  
NAPLES: HOTEL EXCELSIOR  
SICILY { PALERMO: GRAND HOTEL DES PALMES  
HOTEL EXCELSIOR  
TAORMINA: SAN DOMENICO PALACE

Corresponding Hotels in Italy:

VENICE: GRAND HOTEL—HOTEL ROYAL DANIELI  
GENOA: BRISTOL PALACE—SAVOY & MAJESTIC

Full particulars from Italian State Railways, Waterloo Place, London, S.W.1, and all Travel Agencies, or Compagnia Italiana dei Grandi Alberghi—Venice.

VISIT  
—ROME, NAPLES,  
AND SICILY—

WINTER is here. Riding on the wet back of the Autumn wind. Winter, with all its rain and cold. Would you not steal away, even for a week or two?

Visit Italy. See the grandeur of Rome, the almost unbelievable beauty of that sea-kissed jewel city—Naples.

The blue of Italian sea and skies to warm your appreciation. The beauty of Nature and Art to hold you spellbound. And yet—the most modern comfort to ensure your perfect ease. Hotels that will make your stay entirely without regret—as a holiday should be.

Break the monotony of grey skies. Visit Italy!







BRIDGE OVER RIVER SPEY—  
NEAR THE BIRTHPLACE OF  
GRANT'S WHISKY.

A scene from the—

"Land of brown heath and shaggy wood,  
Land of the mountain and the flood."



The Hall-Mark of Quality

# GRANTS B.P.



**h**appy combination of  
the Bounty of Nature  
and the Distiller's Art

Wm. GRANT & SONS, LTD.  
The Glenfiddich and Bal-  
venie - Glenlivet Distilleries,  
DUFFTOWN,  
82, Gordon Street, GLASGOW  
98, Gt. Tower St., LONDON,  
E.C. 3

London Agents  
for Grant's "B.P." Scotch  
Messrs. HEDGES & BUTLER,  
LTD.,  
Wine Merchants to H.M. The King.  
155, Regent Street, W. 1



*Her favourite biscuit!*

The appetite never tires of Carr's

**Table Water Biscuits**

Made only by

**CARR'S of CARLISLE**

## Let the "Great Eight" Help You When You Go to Paris

• • •

AT the Paris offices of "The Illustrated London News," "The Graphic," "The Sphere," "The Sketch," "The Tatler," "The Bystander," "Eve," "The Illustrated Sporting and Dramatic News," 65 and 67, Avenue des Champs Elysées, there is a comfortable reading-room where current and back copies of all the "Great Eight" publications may be read. In addition, advice and information will gladly be given, free of charge, on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

SAFEGUARD YOUR HEALTH  
WITH

# Dr. J. Collis Browne's

## CHLORODYNE

The Reliable Family Remedy for  
**INFLUENZA**  
COUGHS, COLDS, CATARRH.  
**ASTHMA, BRONCHITIS.**

WORLD-WIDE REPUTATION of  
OVER 75 YEARS

A true palliative in NEURALGIA, GOUT,  
TOOTHACHE, RHEUMATISM.

Acts like a Charm in **DIARRHŒA, COLIC** and other Bowel Complaints

Of all Chemists, 1/3, 3/-

**THERE IS NO SUBSTITUTE**

See that you get **Dr. J. Collis Browne's**

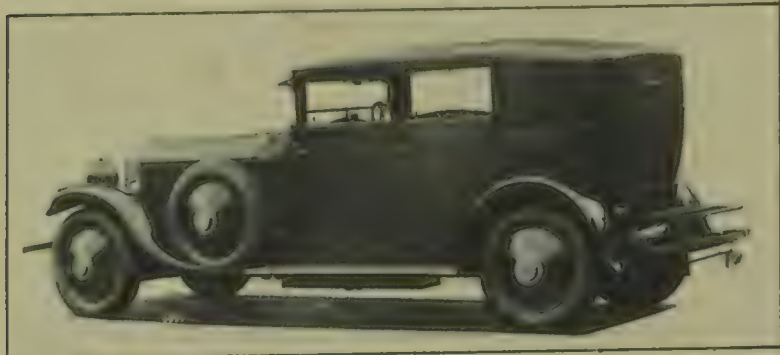
Always ask for and



## THE CHRONICLE OF THE CAR.

## THE THREE-LITRE SUNBEAM.

I SUPPOSE one of the most widely discussed cars of recent years has been the three-litre six-cylinder Sunbeam, one of the outstandingly fast cars



A NEW CAR FOR THE PRINCE OF WALES: A ROLLS-ROYCE WITH GURNEY NUTTING WEYMAN BODY, FITTED THROUGHOUT WITH TRIPLEX SAFETY GLASS.

on the world's market. As falls to the lot of nearly every car of this type, numbers of legends sprang up round the Sunbeam, some in its favour and some the opposite. I have heard the strangest tales told of this car, so strange that, when I was asked by the Sunbeam Company to take it out on trial, I felt that I was going to drive a car which was entirely different from any other ever produced.

It is certainly a car of distinction in more ways than one, and its owners are to be envied its possession. but there is nothing strange about its design or construction, and, except that it goes fast, it is, generally speaking, very like any other high-powered fast car. As there are not very many of these on the road as yet, I believe, a short description may come in useful.

The six-cylinder engine has a bore and stroke of 75 by 110, and a rated tax power of £21. Two overhead cam-shafts operate the valves, driven by gearing from the crank-shaft. The whole engine is a very neat job, and as the valves are set at an angle it looks rather surprisingly small and low. Engine and gear-box are combined in a single unit suspended at three points. The crank-shaft is carried in eight

bearings, and is drilled for lubrication: this latter is on the dry sump principle, two pumps being provided.

Two Claudel Hobson A.Z.P. inclined type carburettors are fitted, each having its own separate inlet pipe; ignition is by B.T.H. magneto. The single plate type of clutch, which is particularly light in operation, takes the power to the four-speed gear-box, which has right-hand control.

The springs are semi-elliptic in front and cantilever on the back axle. The four-wheel brake set operates by the

pedal work on the vacuum-servo system, there being the usual hand-operated separate brakes in the rear wheel drums. I was glad to see that cable is used, and not rods. It is true that cable stretches when it is new, and needs more attention for the first 1000 miles or so, but I suppose it is as nearly unbreakable as possible.

The car I tried was the four-door Weymann saloon, priced at £1250. This proved to be a very roomy car of really generous size. The over-all length is sixteen feet. Like most Weymann bodies, its finish is plain but good, and the only improvement I could suggest from the point of comfort would be the substitution of pneumatic seat cushions. The equipment,

which is particularly generous, includes an electric windscreen-wiper, a two-note electric horn, a petrol gauge, and revolution counter. All the instrument dials are grouped together on an unusually neat instrument-board. I was rather surprised to see that no luggage-grid was provided, the spare wheel occupying all the available space on the back of the car.

Extreme liveliness is the main quality of this interesting machine. Except on top speed, it is

[Continued overleaf]

*Life's Little Ironies*

*On the Western Circuit.*  
*The Writer of the Letters.*

*By Thomas Hardy.*

I.

The man who played the disturbing part in the lives of the  
the writer of these letters hereafter named — no great man, no great  
sense, by the way — first had knowledge of the man  
other evening, in the city of Melchester. He had been standing  
in the close, newly and earnestly long and glancing at the most  
homogeneous pile of medieval architecture  
perfectly matched in England, which towered over the  
damp, level ground in front of him. While he stood the presence  
of the Cathedral tower was revealed under the sky. The car then  
by the side; the car was in front of the tower, and the car was  
sharply a war, and a street leading from the city square,  
it, falling upon the building, was a back of the tower.

A THOMAS HARDY MANUSCRIPT: THE OPENING PAGE OF "THE WESTERN CIRCUIT," INCLUDED IN "LIFE'S LITTLE IRONIES"—PART OF THE ORIGINAL MS. NOW IN THE MANCHESTER REFERENCE LIBRARY.

Other portions of this manuscript are in the library of Manchester University and the John Rylands Library in the same city.

WHETHER you choose the "Canberra" Enclosed Limousine or one of the other models listed below you are sure of absolute satisfaction.

You will find new standards of smartness and comfort—for the coachwork is essentially modern in design with every provision for comfort. Suspension is exactly right, giving easy riding over any kind of surface.

When you drive the car its power, smoothness, acceleration and silence will surprise you, for no other car of its type can put up the same performance or maintain so high an average.

Its reliability is unquestioned, and so far as value is concerned a comparison will reveal that the 20.9 h.p. Crossley is a long way ahead. It is undoubtedly the best value in high-grade six-cylinder cars of its power ever offered to the motoring public.

Five-seater Touring Car	£675
Fabric Saloon	£720
"Aero" Saloon	£750
Saloon de Luxe	£795
Short Wheelbase Enc. Limousine	£820
"Canberra" Enclosed Limousine	£875
Enclosed Landulette	£895

Ask also for details of the Super Six Fabric Saloon, £795.

# The 20.9 h.p. Crossley SIX



CATALOGUES FROM  
CROSSLEY MOTORS LTD., GORTON, MANCHESTER.  
London Showrooms . . . 20, Conduit Street, W.1



Nearly  
**70 m.p.h.**  
**for 15,000 Miles!**



An amazing performance never before accomplished — now achieved on —

# Wakefield Castrol

The Hon. Mr. and Mrs. Victor Bruce, driving in turn an A.C. 6-cyl. Car at Montlhery Track, have broken many Class E and World's Records (subject to confirmation) in ten days, despite 21 hours' delay owing to over-turning on the ice-bound track.

## WORLD'S RECORDS

4,000 Miles ...	78.8 m.p.h.	5,000 Miles ...	78.1 m.p.h.
10,000 Kms. ...	77.3 m.p.h.	10,000 Miles ...	66.4 m.p.h.
15,000 Kms. ...	75.7 m.p.h.	20,000 Kms ...	66.7 m.p.h.
15,000 Miles ...	68.1 m.p.h.		

The above also stand as International Class E. Records, with the addition of the following:—

4,000 Kms. ...	79.1 m.p.h.	3,000 Miles ...	79.3 m.p.h.
5,000 Kms. ...	79.3 m.p.h.		

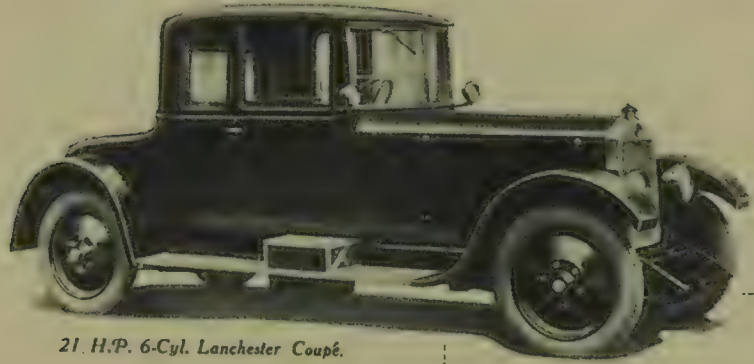
Mrs. Bruce cabled "My A.C. running like a dynamo on CASTROL. It has proved a perfect lubricant." Naturally!—for remember that Messrs. A.C. (Acedes) Cars Ltd. and over 230 other Leading Manufacturers recommend:—

WAKEFIELD



—the Product of an All-British Firm

C. C. WAKEFIELD & CO., Ltd., Wakefield House, Cheapside, London, E.C.2



21 H.P. 6-Cyl. Lanchester Coupé.

**Built on the  
 solid  
 foundation  
 of Thirty Years'  
 Experience**

The LANCHESTER MOTOR CO., LTD.  
 Armourer Mills, 88, Deansgate, 95, New Bond St.  
 Birmingham, Manchester, London, W.1

# Lanchester Cars

Wheels and Tyres to recognised  
 International Standards.

**T**RANSLATED into practice this experience means: superior performance, utmost and enduring dependability, silence and safety. It means a simplicity of control, and a riding ease that takes fatigue out of the longest journey. It accounts for the surprising economy of operation and maintenance, and explains why the Lanchester is acknowledged to be the finest example of Automobile engineering in the world to-day.

Catalogues on demand.



Constructed of labour-saving rustless steel, the exceptional beauty of the "Heaped" Fire alone is sufficient to arouse the admiration of the connoisseur. But charm of appearance does not exhaust the rare qualities of this fireplace. To it may be added the comfort and economy that accrue from a one-hundred-per-cent. heating efficiency.

Write for Illustrated Catalogue N.

BRATT COLBRAN & CO  
 and the Heaped Fire Company Ltd  
 10, Mortimer St London W1  
 Telephone Museum 6701 & 6702 Telegrams Rotrus Wanch London

Sussex Agents:  
 J. J. G. Saunders & Sons, Brighton.

## The "Heaped" Fire

Buy your set of K.L.G.'s  
 in the new K.L.G. Spares Tin



Now sold in the new  
 K.L.G. Set Container.  
 The Plugs are held securely  
 by a clip as shown, the box forming  
 a permanent spare plug carrier.

**"Fit and Forget"**  
 a complete set of

# K.L.G.

SPARKING PLUGS

K.L.G. Works, Putney Vale, London, S.W.15. Telephone: Putney 2132-3.  
 Sole Export Agents: Messrs. S. Smith & Sons (M.A.), Ltd., Cricklewood, N.W.2.



(Continued.)

geared fairly high, third being 6 to 1; second, 7½ to 1; and first, 14 1-3 to 1; while top speed is 4½ to 1. Gear change is easily and swiftly done in either direction, and, if proper use is made of the gear-box, the car can be made to do inspiring things.

I do not mean by this that it has not got its proper measure of flexibility on top speed, because, as a matter of fact, I was rather surprised at what it would do in the way of picking up from low speeds and gathering way very swiftly. I only mean that the Sunbeam Company have provided a particularly sensible gear-box, which is meant to be used. Owing to the appalling condition of the roads on the day of my trial, I had no opportunity of testing the makers' claim to a speed of over ninety miles an hour, and this pace (when, to use an Irishism, it is genuine) is so fantastic that I will not even guess on the probability or the opposite of the car's ability to attain it. What it would do, however, with great sweetness and willingness, is to reach seventy miles an hour in much the same way as other quite respectably fast cars reach fifty. I should like to have timed the acceleration on second, third, and top, but the road conditions made it impossible, and the car was driven throughout as it would normally be driven, I suppose, by the average owner.

The four-wheel brakes are remarkably powerful—in fact, considerable caution has to be exercised to avoid overdoing it, so light is the pressure required to pull the car up even from comparatively high speeds. The side-brake at the time of my trial was very indifferent. One of the pleasantest features of the car

is the action of the steering, which is unusually light and at the same time perfectly steady. It is quite easy to have the steering of a fast car too delicate, but the Sunbeam seems to have combined almost featherweight control without any of its drawbacks.

admirer of cantilever springs, one set of which can differ so much from another in their action. Those fitted to this car seem to be about as good as any I have encountered. The car sticks to the road in a very confidence-inspiring manner, and this, combined with the swift acceleration and the almost faultless steering, produces a very pleasant sensation of well-being in the driver. And, if you are thoroughly comfortable when you are driving a strange car, you can generally assume that you have it under very ready control.

The chassis price is £950, while the four-seater super-sports model open touring car costs £1125. This is certainly one of the most attractive and interesting of the world's really fast cars I have yet tried.—JOHN PRIGLEAU.



A FARMHOUSE BEING SUBMERGED: THE GRADUAL FILLING OF A THREE-AND-A-HALF-MILE-LONG MAN-MADE LAKE IN WALES.

The photograph shows part of the huge reservoir constructed between Festiniog and Harlech for the North Wales Power Company. A thousand men have been employed on its making, which has taken three years. It is three-and-a-half miles long. During the gradual filling of the reservoir, farmhouses and a chapel are being submerged.

Mechanically speaking, this Sunbeam is a thoroughly comfortable car to drive. The springing is particularly good. I am not invariably an

became the mother of experiment") and Miss Maria Pitt-Chatham. We regret that this was not made absolutely clear.

## As in 1840 so to-day

A letter from the Duke of Wellington to his Valet Christopher—

Dinneford's then  
Dinneford's now

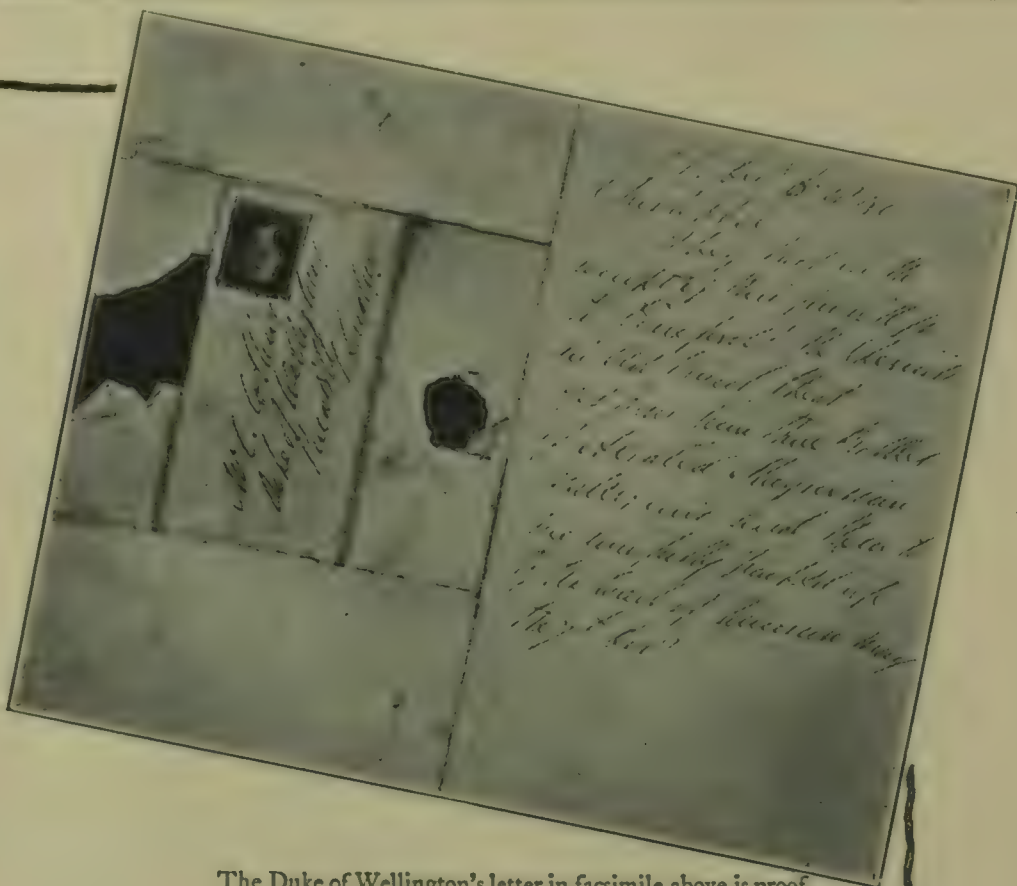
*Fluid* is the only safe form of magnesia, for administration to either infants or adults. Dinneford's is *Fluid* Magnesia and is invaluable for Acidity of the Stomach, Heartburn, Headache, Indigestion, Bilious Affections, Flatulence, etc.

### AVOID IMITATIONS

Look for the name "Dinneford's" on every bottle and label.

PRICE 1/3 AND 2/6 PER BOTTLE

# DINNEFORD'S MAGNESIA



The Duke of Wellington's letter in facsimile above is proof of the esteem in which Dinneford's Magnesia was held in the Duke's day. It reads:

"Christopher,  
I beg that on the receipt of this you will go to Dinneford's the Chemists in Old Bond Street. Get from him three bottles of Aerated Magnesian Water; and send them to me carefully packed up by the Mail of to-morrow mng. the 7th Decr."





## From the Crown of His Head

WELL-brushed hair kept in its proper place with ANZORA gives an air of neatness and distinction. That is why the use of ANZORA is a daily habit of smarter men. It keeps the hair neat and in position all day.

ANZORA CREAM, for greasy scalps, will not soil hat linings or pillows, and ANZORA VIOLA, for dry scalps, containing a little oil of violets, are sold in 1/6 and 2/6 (double quantity) bottles by Chemists, Hairdressers and Stores.



**ANZORA**  
*Masters the Hair!*

Manufactured by Anzora Perfumery Co., Ltd., London, N.W.6

REFUSE ALL SUBSTITUTES

### CANNES — CHATEAU DES BROUSSAILLES

A Distinguished newly equipped spring and winter home for girls. Excellent instruction. Mademoiselle A. BARTHAUD.

### COSTEBELLE HOTELS—HYERES

OWN 18-HOLE GOLF, 5 TENNIS, 8 CROQUET, 1 SQUASH RACKET COURT. 100 BATH-ROOMS. RUNNING H. & C. WATER. SPECIAL BALLROOM. E. H. PEYRON, Owner-Manager

### Cuticura Soap Refreshes And Beautifies

The skin and hair. Regular use of Cuticura Soap, assisted by Cuticura Ointment when required, invigorates and preserves the skin and keeps the scalp in a healthy, hair-growing condition. Nothing better for keeping the skin fresh and clear and the hair live and glossy.

Soap 1s., Ointment 1s. 3d. and 3s. 6d., Talcum 1s. 3d. For sample each address: F. Newbery & Sons, Ltd., 25, Abchurch Lane, London, E.C. 4.  
Cuticura Shaving Stick 1s. 3d.



## A word with a man of the world!

IS it not significant that while ordinary suit and coat linings have few recognisable standards, they very often prove faulty in wear?

They fray at the vital points, or grow dull, or crack through ordinary usage. None of these faults happens to "COURTINE" LININGS—woven only by COURTAULDS, LIMITED. They are made to definite standards, from the finest of raw materials. In fact, they are *guaranteed* to serve you well. The name "COURTINE" is on the selvedge—this is your guarantee. Ask your Tailor.

**Courtine**  
(REGISTERED)  
**LININGS**

The name is on the selvedge.

If any difficulty in obtaining "COURTINE" LININGS, write to the Manufacturers: COURTAULDS, LTD., 16, St. Martin's-le-Grand, LONDON, E.C.1

## "VELOCIMUM"

the proved remedy  
in tablet form for

**CATARRH  
AND  
HAY  
FEVER**



Chief Distributors of Velocium: PENNEY & CO. LTD., 16-18, Beak Street, Regent Street, LONDON, W.1. Indian Distributors: ALLEN BROS. & CO. (INDIA) LTD., 7, Hare Street, CALCUTTA; Commerce House, Ballard Estate, BOMBAY; Civil Lines, CANNING, SOUTH AFRICAN DISTRIBUTORS: MEYER BRIDGEMAN & CO. LTD., 39, Hout Street, CAPE TOWN; 58, Sackville Buildings, Joubert Street, JOHANNESBURG. New Zealand Distributors: SALMOND & SPRAGGON, LTD., Baker's Buildings, Featherston Street, WELLINGTON. Distributors for North and South America, Canada and West Indies: VELOCIMUM INCORPORATED, 520 West Twenty-seventh Street, NEW YORK.



## THE WORLD OF MUSIC.

## CURRENT MUSIC.

THE first concert of the Royal Philharmonic Society in the New Year was conducted by M. Eugene Ansermet, who is well known to lovers of the Russian Ballet as one of the foreign conductors introduced to London by M. Diaghileff. M. Ansermet was a Swiss professor of mathematics, but he abandoned mathematics for music and studied under Nikisch and others, and ultimately founded an orchestral society in Switzerland, which he conducts. He is in sympathy with the music of the modern French school, and the chief item in his programme was the performance of Ravel's "Daphnis et Chloë" in its concert form. This is a composition of great beauty and vitality, but it loses considerably by performance in the concert hall without the ballet. The whole construction of the music is dependent upon the action of the ballet; and even if such exquisite pieces of tone-painting as the Nocturne and the "Lever du Jour" are enjoyable in the concert hall, how much more enjoyable they would be accompanied by the scenes and the action which they adorn! But those sections of the music which are constructed purely for dancing are apt to sound tedious and monotonous in the concert hall.

One can only hope that when M. Diaghileff brings his ballet company again to London he will include in his repertory Ravel's "Daphnis et Chloë," for, musically it is one of the finest achievements of modern times in this most attractive form. In fact, the modern musical ballet form is perhaps the most important new contribution to musical form that has been made for a considerable time. Until Stravinsky wrote his "Firebird" and "Petroushka" ballets, the old style of ballet music consisted merely of a series of "numbers" strung together like an orchestral suite. Such was the music of Tchaikovsky's "Le Lac du Cygne," "The Sleeping Princess," and other ballets; and all the great French composers of ballet music—of whom the most famous was, perhaps, Delibes—wrote in the same style.

All through the nineteenth century the ballet in France and Russia, where the art was at its highest perfection, was closely connected with the opera, and generally was an interlude introduced during the performance of an opera to alleviate the tedium of those who were not musical. The dancing and

the spectacle were the two chief attractions of the ballet. The dramatic and musical interests were minor and subsidiary. Operatic composers regarded the composing of music for the ballet as an unavoidable but unpleasant necessity. Wagner has left on record his annoyance at being requested to supply a ballet to his opera "Tannhäuser, and nearly all serious musicians resented the irrelevant intrusion of a ballet into an opera. But, having to make this concession to the taste of the public, the best of them strove to make the ballet an integral part of the opera by finding a natural opportunity for it in the plot of their librettos. Under these circumstances the ballet form was doomed to remain very circumscribed, and it was not until the ballet was given as an entertainment for its own sake that it became capable of development.

Since that historic occasion in Russia before the war when M. Diaghileff commissioned Igor Stravinsky to compose a ballet, there has been a sudden flowering of a new art form. "Petroushka" and "Le Sacre du Printemps" are something quite new in the world of music. The music to these modern ballets no longer consists of a string of solo and ensemble dances, but is composed as a whole to a single unifying conception, and its value as music is such that it can be performed in the concert hall without the ballet, but, naturally, not without loss. For the more faithfully the music fits the conception, and the more unity the ballet has, the more need there will be to see it as a whole in order properly to appreciate its merits. "Daphnis et Chloë," like "Petroushka," and "Le Sacre du Printemps," should be heard in its original ballet form, and then it will be found, I think, to be one of the most successful of the contributions made by France to the new art of the ballet.

"Daphnis et Chloë" was not the only modern work in M. Ansermet's programme. He also conducted the first performance of Mr. William Walton's "Sinfonia Concertante" for orchestra with piano-forte *quasi obbligato*. Mr. William Walton is a promising young English composer, whose musical settings to Miss Edith Sitwell's poems, "Façade," have been much enjoyed by London audiences. Mr. Walton is in sympathy with the music of the most advanced modern schools, and is in no way academic or pedantic. A certain superficial liveliness is the most noticeable quality of his work on a first

inspection. Unlike many English musicians, he has no hatred of jazz, and in his "Sinfonia" there are jazzy moments for which it is none the worse. What one misses, however, is anything that is very definitely Mr. Walton's own. He seems to have a catholic, even an eclectic taste, and, there is a general air of familiarity about the musical content of the "Sinfonia" which prevents its making any deep impression. Nevertheless, Mr. Walton has musical talent undoubtedly, and, as he is still young, one can look forward to his development with interest, since it is natural in a young artist to lack originality.

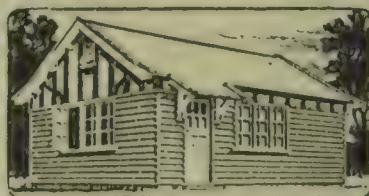
One of the most attractive series of concerts to be given during the next two months is that arranged by Mr. Gerald Cooper at the Æolian Hall. Mr. Gerald Cooper goes outside the beaten track for his programmes, and, as he is a musical amateur of considerable knowledge and taste, he gives music-lovers an opportunity of hearing things they would not otherwise be likely to hear. The first concert of his series took place on Tuesday, Jan. 10, when Mozart's Quintet in E flat for pianoforte, oboe, clarinet, horn, and bassoon was the chief item in a programme of chamber music. Haydn's Octet in F for wind instruments, one of his less successful works, was interesting more for its novelty than its intrinsic merit; and Gounod's "Petite Symphonie" is also more of a historical curiosity than anything else; but it was interesting to hear with these compositions a new Sonatina for pianoforte by Philipp Jarnach, which was completely modern in idiom. Miss Kathleen Long did not give it all the forcefulness it demands, but the performance was adequate enough to give the audience a good idea of Jarnach's quality.

The next Gerald Cooper concert was arranged for Jan. 17, with Mr. John Coates singing the whole of Schubert's "Die Schöne Müllerin" cycle. On Tuesday, Jan. 24, a group of songs by Fauré and Debussy will be sung by a vocalist new to London audiences, Claire Croiza. Then, on Tuesday, Jan. 31, Arthur Schnabel—perhaps the greatest of living pianists—will give a recital of Beethoven and Schubert. This will be a concert of exceptional interest, for Schnabel is certainly the greatest Beethoven player living, and it will be good to hear such a master playing Schubert's pianoforte music, which has been far too much neglected in the past fifteen

(Continued overleaf.)

## BILLIARD ROOM—

24 ft. x 18 ft. x 8 ft. £92



Solidly constructed, amply lighted and ventilated. Selected deal framework, weather-boarded walls, Bitumen roof over 1-in. matchboards, part-glass door with strong fittings, four windows, part made to open, and pivot hung window in each gable. Exterior weather-boards treated with "Duralite." In sections and carriage paid.

Our Free Catalogue No. 110 gives details and prices of full range of buildings. Write

BROWNE & LILLY LTD.,  
THAMES SIDE, READING.

Telephone: Reading 587

## TRY IT IN YOUR BATH



By Appointment

## SCRUBB'S CLOUDY AMMONIA

INVALUABLE FOR TOILET, LAUNDRY  
— AND ALL DOMESTIC PURPOSES —

Price 10d. &amp; 1/4 per Bottle. Of all Grocers, Chemists, Etc.

The public are cautioned against the many injurious imitations of "Scrubb's Ammonia" that are being offered, and attention is drawn to the signature of Scrubb & Co. on each bottle, without which none is genuine.

SCRUBB &amp; CO., Ltd., Glasshouse St., LONDON, S.E.11.

## ATLANTIC HOTEL

YOUR HOME ABROAD NICE  
with its 200 rooms and baths

is one of the best with moderate terms.

## MENTON

## HOTEL ASTORIA

Latest Installation. Splendid situation. Superb  
Sea Views. Close to Promenade.

Extremely Comfortable.

First Class Restaurant. Ch. Düringer, M. Prop.

## Cannes-HOTEL des ANGLAIS

Highest class Residential Hotel. Right up to date.  
Renowned cuisine and cellars.

CONSUMPTION.  
IS IT A MIRACLE?

"No disease is to be found in either"  
"lung, the breathing is perfectly normal."  
"It is so wonderful that, unless it is a"  
"miracle, it is to be doubted whether the"  
"lesions were really so serious as the"  
"doctors who treated this patient seem"  
"to admit."

The above statement was made by Dr. E. Thomas before the Medical Society of Geneva after examining a T.B. case which had been treated with Umekaloabo (Stevens). This treatment can be taken in one's own home, no change of air or climate necessary; in fact, consumptive patients seem to get better in the East End of London just as fast as on the high plains of S. Africa, or in the mountains of Switzerland. Any T.B. subject can have a supply of the remedy sent to him, carriage paid, on the distinct understanding that he will only be asked to pay for it if perfectly satisfied with the benefit received from its use, and considers the progress he has made towards recovery warrants its continuance.

Address all communications to CHAS. H. STEVENS, 204-206, WORPLE ROAD, LONDON, S.W.20.

## MESSAGERIES MARITIMES

Personally Conducted Tours  
visiting

EGYPT, PALESTINE, SYRIA,  
TURKEY, GREECE, and ITALY.

Leaving MARSEILLES—

25th January, 8th February, 14th February, 22nd February, 7th March,  
13th March, 21st March, and 10th April.

Inclusive Fare — LONDON back to LONDON

£69 to £180

For Full Programmes please apply:

LONDON HEAD OFFICE: 72/75, Fenchurch Street, E.C.3

SUB-AGENCY: 62, Pall Mall, S.W.1

Or to ANY PASSENGER and TOURIST AGENCY.

## DRINK PURE WATER

BERKEFELD  
FILTER BRITISH

Sardinia House, Kingsway, London, W.C.2

For cleaning Silver, Electro Plate &amp;c.

Goddard's  
Plate Powder

Sold everywhere 6d 1/- 2/- &amp; 4/-

J. Goddard &amp; Sons, Station Street, Leicester



Why go Grey?  
HINDES' HAIR TINT

Hinde's Hair Tint restores grey or faded hair to its original colour forthwith—brown, dark-brown, light-brown or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Chemists, Hairdressers & Stores. 2/6 or direct: HINDES, LTD., 6D, Parker Street, Kingsway, London



*Quality  
Sells*



THIS BRAND has been in the same family since its inception, and is quite independent.

WM. SANDERSON & SON, Ltd.  
Distillers, LEITH.  
Estd. 1863.



## Constant Warmth for Cold Days and Nights

You are independent of a fire in your room if you own a Milliwatt Electric Heating Cushion—adjustable to three degrees of heat—soft, light, flexible. It entirely supersedes the hot-water bottle in bed and in general use. It alleviates rheumatism, asthma, and local chills. It is the perfect accompaniment to the book in bed.

State voltage when ordering as follows:—

For 100/130 volts. No. 70  
For 200/250 volts. No. 71

Write for Pamphlet No. 7.

## MILLIWATT ELECTRIC HEATING CUSHION

If you have any difficulty in obtaining the Milliwatt from your Electrician, Stores or Chemist, write to  
ELECTRIC CUSHIONS, LTD.,  
200, High Holborn, W.C. 1.

The current cost is negligible—that of a low-power lamp. Supplied with flex and adaptor to fit a lamp socket. Price 32/6 complete.

## LONDON ELECTROTYPE AGENCY LIMITED.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c.

Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C. 4

## "ART and ACTUALITY"

is the MOTTO  
of the PREMIER  
MID-WEEKLY

Price  
ONE SHILLING  
Weekly.  
ANNUAL SUBSCRIPTION  
(including Christmas Number)  
£3 : 3 : 3 post free.

*The Sketch*  
SOCIETY  
The THEATRE  
SPORT  
ILLUSTRATED

Publishing Office: 16, ESSEX STREET, STRAND, W.C. 2.



(Continued.)

or twenty years. The Cooper concerts for the first two Tuesdays in February are both to be devoted to chamber music, when little-known compositions by Janáček and Schönberg will be played.

It is obvious that Mr. Gerald Cooper is presenting a series of concerts of extraordinary variety and interest, and he should be supported by all music-lovers. I ought to add that one of the most interesting of his concerts will take place on Feb. 28, when concerted music by Schütz, Bach, Purcell, Locke, and Mozart will be given. Schütz is a composer who is practically unknown to London audiences.—W. J. TURNER.

## THE PLAYHOUSES.

### "THE ADDING MACHINE," AT THE COURT.

"THE Adding Machine," with which Sir Barry Jackson has begun his season at the Court, is not exactly a novelty to London, for it has been produced by the Stage Society; but it is new to the general public, and worth their attention for two reasons: because of the thesis it presents, and because of the would-be revolutionary technique it exploits. Expressionism is one of the latest "blessed words" in the theatre, and the American playwright, Elmer Rice, makes a bid at expressionist drama in "The Adding Machine." His thesis, however, must be grasped before his success or failure in technical experiment can be appreciated. There are men, then, according to his view—nay, there are whole classes of men, caught in the industrial or business machine of to-day—who are no better than Robots, and who, given a chance of a change, could not adapt themselves to it, and would only be happy when once again Robots. His Mr. Zero, the clerk, is just a machine adding up numbers; at the back of his mind there is a hope that he may one day win promotion and surprise his nagging wife. But he is a born slave, and even when, after committing murder, he passes to Elysium, he finds the heavenly atmosphere lacking in respectability, and is glad to become a

machine again. The thesis is all wrong, of course. There is no such thing as a typical clerk, or typical industrial slave; humanity admits of infinite variety still in our age of machinery. Every wage-slave has his day-dream, his hobby, his romance, his pet consolation, his idiosyncrasy. So the technique which shows us twelve men and women saying the same thing, and doing the same thing in the

interesting as is Mr. Rice's attempt, it is not a success; his symbolism defeats itself; his philosophy is untrue. The acting at the Court scarcely fits the piece, or its triangular decoration. Something more automatic was wanted; the best performance, strident and nerve-wracking, but appropriate, is that of Miss Carrie Baillie as the eternally nagging Mrs. Zero.

Aeolian Co., Ltd.	Lee Bros., Ltd. Motoluxe.	Columbia Graphophone Co., Ltd.	Shetland Industries.
Pickfords, Travel Agents.	Ciro Pearls, Ltd.	Player's Cigarettes.	"Ovaltine."
Mason Pearson Selling Agency, Ltd.	Revelation Suitcase Co., Ltd.	Veerasawmy's India Restaurant.	I. Foot & Son, Ltd.
Mabie, Todd, and Co.,	Pepsodent.	General Electric Co., Ltd.	J. R. Ogden.
Bratt, Colbran, Ltd.	Waring and Gillow.	Burberrys, Ltd.	John Morgan Richards and Sons. Marinello.

### SOLUTION TO CHRISTMAS GIFT COMPETITION. DECEMBER 3, 1927.

same way, is false to all experience. Expressionism has also another trick—it puts into speech the thoughts of its automata.

Tchekov had done that very cleverly in such work as "The Cherry Orchard," but with a tenderness that softens irony; Mr. Elmer Rice does it less well because he has a disdain for the thoughts of his slaves, and sees only what is shoddy and impotent in their feelings. On the whole, then,

### SOLUTION TO CHRISTMAS GIFT COMPETITION.

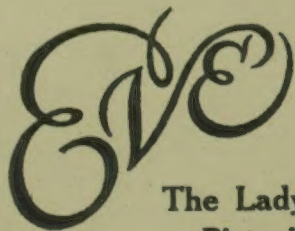
IN connection with our recent Christmas Gift Competition of December 3, 1927, we give below a list of the prize-winners, together with a key showing the correct solution.

1. MRS. G. F. ROGERS.
2. MISS E. M. ROBBINS.
3. MRS. CASSELS.
4. G. W. ANDERSON, Esq.
5. MISS BARRELL.
6. RANDALL NORRIS, Esq.
7. C. W. WATSON, Esq.
8. MRS. PETTER.
9. MISS ANNIS.

Since 1923 the Compagnie des Messageries Maritimes has organised circular cruises in the Mediterranean, and so popular have these become that during 1928 thirteen cruises have been arranged. These include: Three "grand luxe" tours, each lasting six weeks, and costing, from London and back, £180 first class, and £165 second class; three "de luxe" tours, lasting five weeks, and costing £145 first class, and £130 second class; four Mediterranean tours; two holiday tours; and one "Christmas Eve at Bethlehem" tour. The charges quoted include, besides the cost of passage on board the luxurious Messageries Maritimes steamers, all other subsidiary expenses, such as accommodation in the best hotels, motor excursions, meals, guides, gratuities, etc. Full details are available from the London offices of the company at 72, Fenchurch Street, E.C.3, and 62, Pall Mall, S.W.1.

## The Woman's Paper of To-day and To-morrow

Stage and Society, Films,  
Fashions, Fiction, Dogs,  
Sport, Golf, Homes,  
Motors, Cookery, Books,  
Pictures and Personalities



The Lady's  
Pictorial

incorporating

"The Gentlewoman  
and Modern Life."

1/-

Wednesday

## THE MOST INTERESTING JIG-SAW PUZZLES ARE THE DELTA FINE CUT SERIES

REPRODUCTIONS IN COLOUR-PHOTOGRAVURE FROM  
PICTURES BY WELL-KNOWN ARTISTS.



IT IS NOT THE FISHERMAN WHO  
ALWAYS GETS THE CATCH.

BY J. COTTENET.

250-Piece Puzzle - 8/6 Post Free.

16-PAGE ILLUSTRATED CATALOGUE 2d. POST FREE,  
CONTAINING PARTICULARS OF PUZZLES, INCLUDING—

30-Piece 1/3 75-Piece 3/- 250-Piece 8/6 600-Piece 21/-  
50-Piece 2/- 100-Piece 4/- 500-Piece 18/- 1000-Piece 33/-

To be obtained from all Booksellers, Stationers and Stores, or direct from  
the Publishers:

A. V. N. JONES & CO., LTD., 64, Fore St., London, E.C.2.

## HINDES HAIR WAVERS

Ten minutes of HINDES  
WAVERS whilst dressing  
will keep the side hair  
perfectly waved.

## HIMROD'S ASTHMA CURE

Gives quick relief from Asthma,  
Catarrh, Colds, etc.  
4/6 a tin at all chemists.

## THIN NOVIO TOILET PAPER STRONG

Wholesale: Chadwick Works, Grove Park, S.E.5

## FOSTER CLARK'S CREAM CUSTARD

"It's the Creamiest Custard"

## BAILEY'S TURNSTILES, TURRET CLOCKS, PUMPS AND VALVES, &c., &c.

Sir W. H. BAILEY & CO. LD.  
ALBION WORKS, BILLYD



Queen of Scots

H.Q.

# HIGHLAND QUEEN

## SCOTCH WHISKY

Product of the largest  
INDEPENDENT Distillers in Scotland

OBTAINABLE THE WIDE  
WORLD OVER

MACDONALD & MUIR  
Distillers of Fine Scotch Whiskies  
Head Offices: LEITH also GLASGOW & LONDON.

ALSO  
of Exceptional Age

"De Luxe"  
Glen Moray '93  
LIQUEUR  
SCOTS WHISKY

## Sports People & Their Dogs

If you want to Purchase, Sell, or Hire good Pedigree Dogs, you cannot do better than to study and use the advertisement columns of *The Illustrated Sporting and Dramatic News*, which publishes each week a special article by Mr. A. Croxton Smith, the well-known writer, under the heading of "Dogs of the Day."

Advertisers' announcements appearing either under or facing this special article cannot but catch the reader's eye. By following this special page you will be kept in touch with all the best dog fanciers throughout the English-speaking world. Where English-speaking people are to be found so is the *Sporting and Dramatic*.

Further particulars and rates on application to—

The Advertisement Manager,  
**The Illustrated Sporting and Dramatic News,**  
16, Essex Street, Strand, London, W.C.2.

## SUBSCRIPTION RATES OF The Illustrated London News

Published Weekly at 1/-	Twelve months including Double and Xmas Nos.	Six months including Double Nos.	Three months no extras.
AT HOME ..	£3 4s. od.	£1 14s. od.	15s. od.
CANADA ..	£3 1s. 8d.	£1 12s. 6d.	14s. 8d.
ELSEWHERE ABROAD ..	£3 11s. 4d.	£1 17s. 6d.	17s. od.

## ORDER FORM

TO THE PUBLISHER OF  
*The Illustrated London News,*  
16, ESSEX STREET, STRAND,  
LONDON, W.C.2

Please send me THE ILLUSTRATED  
LONDON NEWS weekly for \_\_\_\_\_  
months, commencing with the issue  
of \_\_\_\_\_ for which

I enclose \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_ 1928



REALLY NICE GIRLS SMOKE PLAYER'S CORK-TIPPED

*Charming*



*Player's  
cork-tipped  
Please!*



10 for 6<sup>d</sup> · 20 for 11½<sup>d</sup> · 50 for 2/5

IT'S THE TOBACCO THAT COUNTS